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NEWSPAPER

IN MUSIC NEWS

THE INTERNATIONAL NEWSEWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

SEPTEMBER 30, 1995



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With
Shawn
Colvin's
'Live '88'

SEE PAGE 13

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HEATSEEKERS

Korn Rises To No. 1
On Immortal/Epic
SEE PAGE 21



39

DREAMING OF NEW HI-TECH TOYS

DVD Standard Raises New Issues

■ BY SETH GOLDSTEIN
and EILEEN FITZPATRICK

NEW YORK—A single-format digital videodisc is to the

The agreement between opposing DVD camps on a unified standard for hardware and software, announced Sept. 15, means that Hollywood has achieved what it had sought after during the Beta/VHS battle for VCR supremacy. One technology will satisfy all retail needs.

Sony/Philips and Toshiba/TIME Warner settled on a two-sided five-inch disc that can hold up to a total of 18.8 gigabytes, or the equivalent of

(Continued on page 167)

Suit Shows Muddy Mexican Royalties

■ BY JOHN LANNERT

U.S. music publishers are becoming increasingly worried about conflicting demands in performance-quality payments owned them by Mexico's authors rights society Sociedad de Autores y Compositores de Música.

The delay in payments is tied to

(Continued on page 168)



SEE PAGE 53

With High-Density Discs Looming On Horizon, Music Executives Ponder Format's Potential

■ BY PAUL VERINA

NEW YORK—As the film, video, and computer industries assess the potential impact of a powerful multimedia CD proposed by an alliance of soft-

A medium that will hold nearly 10 times the amount of data of a conventional CD and serve as a single carrier for audio, video, and computer programs, the digital videodisc is seen as the eventual successor to the standard CD. Consequently, its ramifications for the music industry are enormous.

The high-density technology behind the new digital videodisc is designed for better sound quality than conventional CDs, and its ramifications for the music industry are enormous.

The high-density technology behind the new digital videodisc is designed for better sound quality than conventional CDs, and its ramifications for the music industry are enormous.

(Continued on page 167)

Cranberries Are The Pick Of Island's International Crop

■ BY PAUL SEXTON

LONDON—On Sept. 12, Dolores O'Riordan of the Cranberries took to the stage in front of a packed stadium in the town of Llançà.

Luciano Paravati's all-star charity concert in Modena, Italy, She performed the band's best-known song, "Linger," with Duran Duran's Simon LeBon, who joined in a stellar version of "Ave Maria."

Her presence at such a glittering occasion was the latest affirmation of the Cranberries' world-beating

achievements.

As another measure of the Irish group's international status, this week it joined the rock elite to be inducted into the Rock & Roll Hall of Fame.

"Dance, And Win," a multimedia project featuring music from the band's two multiplatinum albums, exclusive live footage, and more, was released in the U.S. and the U.K. as a collaborative effort in its record label, Island, and Phillips.

Worldwide sales of the 1993 debut set, "Everybody Else Is Doing It, So" (Continued on page 168)



THE CRANBERRIES

Madonna Gives Fans
'Something To Remember'
With Maverick Ballad Set
SEE PAGE 5

Piracy In China Not Dissipating

■ BY JEFF CLARK-MEADS

LONDON—China has reached the



first milestone on its road to respectability as a record market, but (Continued on page 168)

The Retailing of RETAIL DISTRIBUTORS

SEE PAGE 73

"Ten of the best Disney movie tunes of all time at a slightly higher pitch."

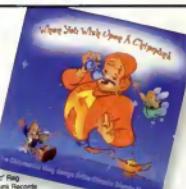
"When You Wish Upon A Chipmunk" features all-new renditions of ten of the best Disney movie tunes of all time.

- Colors Of The Wind from "Pocahontas"
- Hakuna Matata from "The Lion King"
- He's A Tramp from "Lady And The Tramp"
- ...and many more!

In Stores October 31

This album is neither sponsored nor endorsed by the Walt Disney Company.

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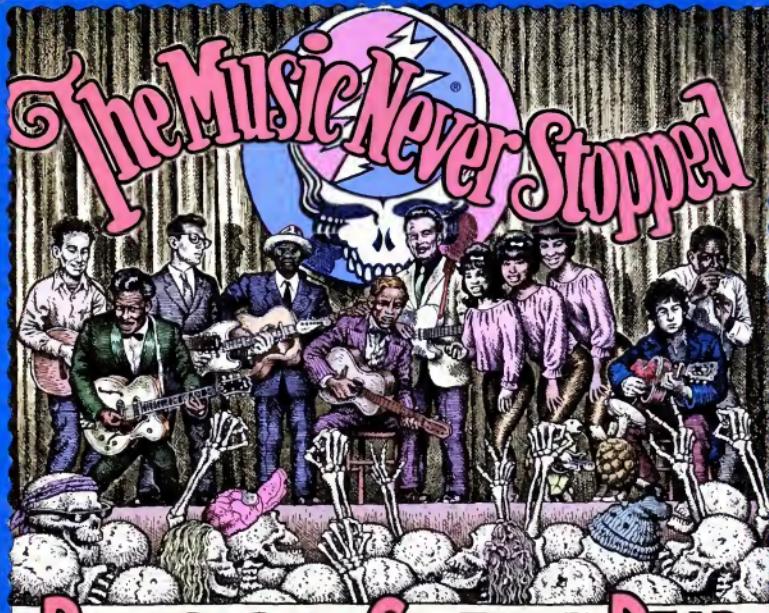
This One



OPK3-KLH-QSCG



Executive Producer: Janet Jackson • Management: Sire • Record Label: Sire • © 1996 Sire Records Inc. All Rights Reserved.



Roots of the GRATEFUL DEAD

with OBRAY RAMSEY · MERLE HAGGARD · DIXIE CUPS · CANNON'S JUG STOMPERS · BOB DYLAN
 CHUCK BERRY · MARTY ROBBINS · CHARLEY PATTON · HOWLING WOLF · BOBBY BLUE BLAND
 HENRY THOMAS · BUDDY HOLLY · BONNIE DOBSON · WOODY GUTHRIE · JOSEPH SPENCE · JIMMIE REED
 REV. GARY DAVIS

R. CRUMB '95

A special Grateful Dead project, in the works since last year, *The Music Never Stopped: Roots of the Grateful Dead* is a unique compilation of original versions of classic Grateful Dead cover tunes and features artists including Chuck Berry, Charlie Patton, Buddy Holly, Bob Dylan, Woody Guthrie, Howlin' Wolf and many more. This compilation (track listing below) introduces Dead fans to the group's seminal influences. In their 30-year career, the Grateful Dead has taken inspiration and material from a stunning variety of American musical artists and traditions as displayed in this compilation. This collection has been lovingly compiled by a group of Dead insiders including David Gans-producer of *Grateful Dead Radio Hour*, Blair Jackson-author of *Goin' Down the Road: A Grateful Dead Traveling Companion* (who has written a 24 page booklet for this album), Henry Kaiser and others, all with the enthusiastic support of the Dead itself.

Tracks Include

1. OBRAY RAMSEY Rain and Snow
2. MERLE HAGGARD Mama Tried
3. DIXIE CUPS Iko Iko
4. REV. GARY DAVIS Samson & Delilah
5. CANNON'S JUG STOMPERS Big Railroad Blues
6. MARTY ROBBINS El Paso
7. BOB DYLAN It's All Over Now, Baby Blue
8. CHARLIE PATTON Spoonful
9. HOWLIN' WOLF The Red Rooster
10. CHUCK BERRY The Promised Land
11. HENRY THOMAS Don't Ease Me In
12. JIMMIE REED Big Boss Man
13. BOBBY "BLUE" BLAND Turn On Your Love Light
14. BONNIE DOBSON Morning Dew
15. BUDDY HOLLY Not Fade Away
16. WOODY GUTHRIE Goin' Down This Road Feelin' Bad
17. THE PINDAR FAMILY w/JOSEPH SPENCE I Bid You Good Night

Street
Date
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A note from the producer:

"Last month I spoke at length with my friend Jerry Garcia about the recordings presented on this CD. Garcia's tremendous enthusiasm for this music and his detailed knowledge and perceptive comments were both astonishing and delightful. I had just received the poster of R. Crumb's cover art and was about to send it over to Jerry last week when I heard of his death. Co-producer David Gans and I consider this project to be a fitting tribute to Jerry's love of and dedication to music. I will always remember words that Jerry often said when asked about his role in The Grateful Dead and in life in general, 'I serve the music.' We hope that this release will help to continue that service to music and people, and that truly the music will never stop."

—Henry Kaiser

No. 1 IN BILLBOARD

VOLUME 107 • NO. 39

THE BILLBOARD 200 • 104

• CRACKED REAR VIEW • HOOTIE & THE BLOWFISH • ATLANTIC

BLUES • 39

• FROM THE CRADLE • ERIC CLAPTON • DUKE • REPRISE

CONTEMPORARY CHRISTIAN • 40

• I'LL LEAD YOU HOME • MICHAEL W. SMITH • REUNION

COUNTRY • 31

• THE WOMAN IN ME • SHANIA TWAIN • MERCURY/NASHVILLE

GOSPEL • 41

• BROKEN • WILLIAM BECTON & FRIENDS • WEB

HEATSEEKERS • 21

• KORN • KORN • IMMORTAL

THE BILLBOARD LATIN 50 • 38

• DREAMING OF YOU • SELENA • EMI/LATIN

POP CATALOG • 72

• LICENSED TO ILLE • BEASTIE BOYS • DEF JAM

R&B • 23

• THE SHOW • SOUNDTRACK • DEF JAM • EMI

REGGAE • 39

• BOOMBOOM • SHAGGY • VIRGIN

WORLD MUSIC • 39

• BEST OF • GYPSY RINGS • Nonesuch

*** THE HOT 100 • 100**

• FANTASY • MARIAH CAREY • COLUMBIA

ADULT CONTEMPORARY • 94

• KISS FROM A ROSE • SEAL • ATL • WE

COUNTRY • 24

• I LIKE IT, I LOVE IT • TIM McGRAW • COLUMBIA

DANCE / CLUB PLAY • 29

• EVERYBODY BE SOMEBODY • RUFFNECK FEATURING "DAVAN" • MARQ

DANCE / MAXI-SINGLES SALES • 29

• FANTASY • MARIAH CAREY • COLUMBIA

LATIN • 36

• SI NO DEJAN • LUIS MIGUEL • MELATINA

R&B • 26

• FANTASY • MARIAH CAREY • COLUMBIA

RAP • 24

• GANGSTA'S PARADISE • COOGIO FEATURING L.V. • MCA

ROCK / ALBUM ROCK TRACKS • 95

• TOMORROW • SILVERCHAIR • ETC.

ROCK / MODERN ROCK TRACKS • 95

• COMEDIAN • BUSH • TRUMAN

*** TOP VIDEO SALES • 83**

• PLAYBOY: THE BEST OF PAMELA ANDERSON • RANDY HOME VIDEO

HEALTH & FITNESS • 85

• KATHY SMITH'S NEW YOGA BASICS • WHIPPERWINNERS

KID VIDEO • 84

• DISNEY'S SING ALONG SONGS: POCOHONTAS • WALT DISNEY HOME VIDEO

RECREATIONAL SPORTS • 85

• SHAWN KEMP THE REGIMENT • FOXWOOD

RENTALS • 82

• OUTBREAK • WARNER HOME VIDEO

'Something' In The Way She Grieves

Manhattan is the eternal metropolis of the impatient heart, where young artists, poets, and seekers come first to reimagine themselves. Occasionally, the expectant rovers reflect to return on the mature results. As the city endures another autumn, a single woman named Madonna looks down from her Upper West Side serio and contemplates the epinences of the spirit as captured on "Something To Remember" [Maverick/Sire/Warner Bros., due Nov. 7], a 14-track tribute of her best old and new ballads.

"Listening to this record took me on my own journey," says Madonna, with a smile, shifting from the couch in her apartment overlooking Central Park. "Each song is like a map of my life."

Dressed almost austerely in a snug, black skirt and pink sweater, her blood hair pulled back in a crisply tucked bun as she drinks hot tea, the performer shows the tenacity grace of someone who takes excellent care of her physical form. The broad, rounded features of the carefree, young diva who cut "Holiday" in 1983 have vanished, however, replaced by a narrower, subtler countenance that harsh experience has made handsome.

"I'm not as fragile as I used to be," she says. "I've been through them," she says. "I've had the most thing. And I think most of the time when my records come out, people are so distracted by so much fanfare and controversy that nobody pays attention to the music. But this is for the most part, a retrospective, and I just wanted to put it out in a very simple way. The songs, they choke me up," she adds with a nervous chuckle, "and I write them. Isn't that weird? I can't tell you how painful the idea of singing 'Like A Virgin' or 'Material Girl' is to me now. I can't write either of those songs and not cry. It's like death. I feel like I also feel more connected emotionally to the music I'm writing now, so it's more of a pleasure to do it."

Madonna has included three new songs on the collection: a moody cover (in funky and orchestral versions) of Marvin Gaye's 1976 hit "I Want You," which was suggested and subsequently produced by Nellee Hooper and features Massive Attack, and two bittersweet serenades ("You'll See" and "One More Chance") co-written with David Foster during the third weekend of September. After a grueling recording session, shortly after this talk, she was to leave for London to start recording the music for the film version of "Evita," the musical that was the toast of Broadway in 1979—the year Madonna wrote her first song in the basement of a dormitory Queens, N.Y., synagogue.

"I remember calling up my father back in Detroit and making him hear it at the tape recorder over the phone," she confides, blushing. "He said, 'Oh, that's very nice.' I felt proud. The song was called 'The Truth.'

Thus, "Something To Remember" is a stock-taking exercise, as well as a call to Madonna's first love as a singer-songwriter, the record's penitential material delivering on the canid impulses that launched her remarkable career. Born Aug. 16, 1958, in Bay City, Mich., Madonna is the eldest daughter of six children born to defense engineer Sylvio Anthony Ciccone and the former Madonna Louise Fortin. A self-assessed "roller-coaster Catholic," she grew up sharing the middle bank in a three-tier bed of two of her sisters. "I didn't have any free time as a child," she says. "My mother died of breast cancer when I was 7, and then my father remarried when I was 10. I had a lot of responsibility, taking care of my younger brothers and sisters."

Like her siblings, Madonna was obliged to study music, specifically piano. "But I couldn't sit still, and I begged my father to

let me take dance lessons," which served as a means of escape from the family's cramped home in a black/Hispanic neighborhood in Pontiac, Mich. Madonna was in the church choir and acted in school musicals, while sharing her mother's mantra-like habit of idly intoning her favorite tunes. "As a teenager, I loved Aretha Franklin's 'A Natural Woman,' and in high school I worshipped Joni Mitchell and sang everything from 'Court And Spark' my coming-of-age record."

After her pivotal developmental fall was the death of her mother, and in May 1980, the final fall afternoon discussing the themes behind her often acutely wistful ballads, she ultimately says, "My mother is part of a lot of my music."

Although love songs, such as "Live To Tell," "One More Chance," and "I Remember," also invoke the early fever of a failed marriage to Sean Penn, tensions with a stepmother who could not replace her lost parent, or later relationships that fell short, a larger phantom overshadows each mourning of life's missed linkages.

"I think about my mother and a certain emptiness—especially in the songs," Madonna says. "There are tragic, somber moments where I think, 'I wish that I could call my mother.' It's this primal thing that has been a springboard for the work I do."

How did she learn her mother was gone?

"I was at my grandmother's house. The phone rang, and it was my father, and he told my grandmother that my mother had died. I just seen her in the hospital. The rest of the day I blocked out—[I] probably didn't even plan to go. I was majorly into denial and didn't really understand."

Poised on the edge of the couch, Madonna pauses and gulps, growing glassy-eyed. "And it unfortunately wasn't something that my father ever really prepared us for or discussed afterward. I suddenly developed a strange throwing-up disease, where every time I would leave the house, I would throw up. If I was away from my father, I threw up. It was a never ending condition."

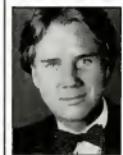
In recent years, Madonna has mounted an attack for her frank "Erotica" album and "Sex" book, the artist says she drew strength from her late parent's nonjudgmental "fervor" for fulfilling one's personal vision: "She had an unbelievable level of tolerance and forgiveness. She was tremendously religious in a really passionate—almost sexual—way, like she was in love with God. If you read the letters she wrote, even when she was sick and dying, she was completely full of faith of hers. My mother loved to take care of people. My older brothers and I were sometimes brutal to her, and she never commented."

It sounds like the maternofamilias had an essential serenity. "Exactly," says her daughter. "And I could probably use more of it in my life."

A brisk September breeze catches the leafy scent rising from the freshly mowed lawns of Central Park, the tarty end-of-season smell betokening the coming solstice. Madonna shivers slightly as she sips the last of her tea.

"I think my mother made people angry, because they couldn't shake her beliefs," she concludes in a near whisper. "And she was just 32 when she died—just a baby. Madonna Louise. So, basically, I'm here to take her place."

MUSIC TO MY EARS



by Timothy White

THIS WEEK IN BILLBOARD

SPEC'S MUSIC TURNS TO SUPERSTORES

In the face of increasing competition from multimedia retail giants, one music chain felt the need to react, and the idea for the Spec's supermarket was born. Correspondent Sandra Schulman explores the opening of Florida's two largest music stores. **Page 67**

XFM AWAITS LICENSING

Surprisingly, England has no full-time modern rock radio station. But London's Xfm hopes to change that, and with the support of major industry members, approval of an eight-year license is on the horizon. Correspondent Mike McGeever reports. **Page 93**

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GLORIA ESTEFAN

Abriendo Puertas

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ASCAP Revamps Live-Show System

Royalties Based On Actual No. Of Plays

■ BY DON JEFFREY

NEW YORK—ASCAP songwriters and publishers are now receiving royalties based on actual performances of their songs on the 100 top-grossing tours in the U.S.

Last year, when the licensing agency began this new method of distributing payments to members for live performances, the 50 top-grossing tours were targeted.

The results are based on the previous year's rankings of tours, as tabulated by PollStar magazine.

In addition to those tours, ASCAP now lists all performances at selected venues around the country, including radio City Music Hall in New York, and distributes payments

for songs performed at those sites to the appropriate writers and publishers.

John LoFrumento, executive VP/COO of ASCAP, says that the No. 1 grossing tour of 1994 generated \$1.1 million in royalties for ASCAP members this year. The No. 3 tour generated \$260,000. He declined to disclose the total amount paid to songwriters and publishers.

Under the system of distributing royalties for concert performances that existed before last year, venue operators and tour managers paid licensing fees based on such factors as the facility size. The money collected was distributed to songwriters and publishers, according to the amount of radio and TV airplay that songs received.

celved. The operative axiom was that songs played the most on the radio are the ones performed the most in concert.

With the new system, payments are directly tabulated according to actual performances. ASCAP says it requires tour managers or other concert personnel to submit playlists for all concerts.

"Our members were asking for more specific and precise sampling surveys, and this is a way of achieving this," says LoFrumento.

He says that 85% of the funds collected, after operating expenses have been paid, go to the writers and publishers of the songs, and 15% goes to a general

(Continued on page 106)

Roseland Roast. Kevin Weatherly, PD of KROQ Los Angeles, is honored at the seventh annual Industry Roast to benefit the T.J. Martell Foundation. Shown at Roseland in New York, from left, are Bert Baumgartner, the Work Group; Del Williams, Platinum Music; Jonas Cash, AIR; Kevin Ryde, KROQ; Weatherly; Gary Wall, Wall Media; Keith Naffalty, Aristia; Kid Leo, Columbia, who was chairman of the event; "Bean" Baxter, KROQ; Michelle Santosuosso, KMEL; and Trip Reeb, KROQ.

MCA Records Launches Way Cool Music Mike Jacobs Signed On For Alternative Expertise

■ BY CRAIG ROSEN

LOS ANGELES—MCA Records continues its expansion into the modern rock arena with the launch of Way Cool Music Inc., a new joint-venture label with independent promotion powerhouse Mike Jacobs.

Jacobs will serve as a consultant to MCA, advising the company and such affiliated labels as Radioactive, Krasnow Entertainment, New Entertainment, (510) Records, Gasoline Alley, and Fort Apache on all facets of music-related to modern rock.

Says MCA Records' head of independent Richard Paluso, "This is very excited to have Mike on board... This is another important step in our developing alternative roster."

Jacobs' involvement in modern rock dates back nearly 20 years. He once worked with the late Rick Carroll, one-time PD of modern rock KROQ Los Angeles, in a consulting business. Since 1979, Jacobs has worked as an independent promotion man whose

star has risen with the mainstream acceptance of the format. Among the recent success stories with which he has been involved are Offspring, Green Day, Bush, and Rancid.

"Doing those records, particularly for [Epitaph] over the last few years," says Brett Gurewitz, "who didn't have a promotion department, was great," says Jacobs. "The next step for me was to see if I could find the bands and break them."

The seeds for Jacobs' deal were planted in March at a Team Music conference where the promotion man ran into longtime friend Randy Miller, MCA Records executive VP/GM of marketing, says Jacobs.

Initially, Jacobs was not interested in a label deal. When Palms and MCA Music Entertainment Group chairman/CEO Al Telier attempted to set up a meeting with him, his initial response was that "these guys were out of their minds," he says. "But I had a meeting with them and realized that



PALMERS

WAY
COOL
MUSIC

they were not so out of their minds."

Jacobs was also swayed by (510) Records heads Jeff Saltzman and Eliot Cahn and Radioactive chief Gary Kurfirst.

"It's a logical progression for me," says Jacobs, "because for a lot of the labels we were working for, we were doing promotional singles, going to the editor, create marketing plans, go on the road and write press releases, and execute the marketing plan. To actually become the label was the next logical step for me."

Palms was impressed by Jacobs' track record and contacts. "He's really well-connected in the alternative market and has valued relationships with radio programmers, disc jockeys, promoters, and managers," he says.

"And most importantly, he has relationships with a lot of independent labels throughout the country... He is in the position to open doors and link us with the entrepreneurs that are delivering great music."

Jacobs was pleased by MCA's willingness to put "the right people in place."

Way Cool Music, which is based in

(Continued on page 102)

P'Gram Vid Taps Sondheim As Silverman's Successor

NEW YORK—PolyGram Video will have a new head for the year.

Bill Sondheim has been promoted to president of the New York-based independent, effective Jan. 1. He succeeds Gene Silverman, who leaves the company at the end of the year.

Sondheim, who has been senior VP of sales and marketing since 1993, reports directly to Jim Capraro, president/CEO of PolyGram Group Distribution, and functionally to Stewart Till, president of international of PolyGram Filmated Entertainment. A five-year PolyGram veteran, Sondheim will be responsible for overseeing all studio activities.

Since 1990, PolyGram Video sales have grown 10-fold to an estimated \$100 million-\$120 million. The bulk of the gain came during Silverman's

tenure, which saw the company expand into children's, pro-football, and fitness programming. Next year, PolyGram launches the kid-vid series "Wishbone," following a PBS debut. Its hit movie "Four Weddings And A Funeral" and "Priscilla, Queen Of The Desert."

Silverman's home-video experience began in the late '70s, when he created Detroit-based Video Trend, which was later sold to Major Video Concepts. Afterwards, he became sales VP of Orion Home Video before joining PolyGram in 1990.

SETH GOLDSTEIN



SONDHEIM



Brian Wilson and Van Dyke Parks

Orange Crate Art. Shown above is a first look at the artwork from the highly anticipated Brian Wilson/Van Dyke Parks album, "Orange Crate Art." The artwork is a reproduction of Alfred R. Mitchell's "Nipomo Hills." Despite an earlier announcement that the project would be delayed until 1996, Warner Bros. will release the album in November. The album will feature 12 tracks, including a duet with the album artwork, which is from the La Mesa, Calif., collection of Mrs. Albert Campbell, a noted collector of California landscapes. In addition, there had been concern that the album would compete with another recent Wilson album, "I Just Wasn't Made For These Times" on Karamblegome/MCA (Billboard, Sept. 23). However, both mattas have been resolved. "There could be an analogy made between that record and the mythical 'Smile' album," says Bob Merlis, senior VP at Warner Bros. Records Inc., of the delay. "Of course, the 'Smile' album never came out. However, unlike 'Smile,' we are confident that this album will in fact make its new release date."

MTV Europe Ad, Programs Fined For Sexy Content

■ BY JEFF CLARK-MEADS

LONDON—MTV Europe has been fined \$6,400 by British broadcasting authorities for three breaches of guidelines on sex and violence.

In a statement, the Independent Television Commission said it took into account the fact that MTV Europe had four previous warnings in the past 15 months.

MTV was fined by the ITC for two programs and one advertisement. A \$4,260 penalty was imposed for an edition of "The Worst Of Most Wanted" that was broadcast at 9 a.m. Sunday, May 12. The ITC says its "smutty" banter was inappropriate for a time of day when children were likely to be watching.

A \$23,100 fine was imposed for the

(Continued on page 109)



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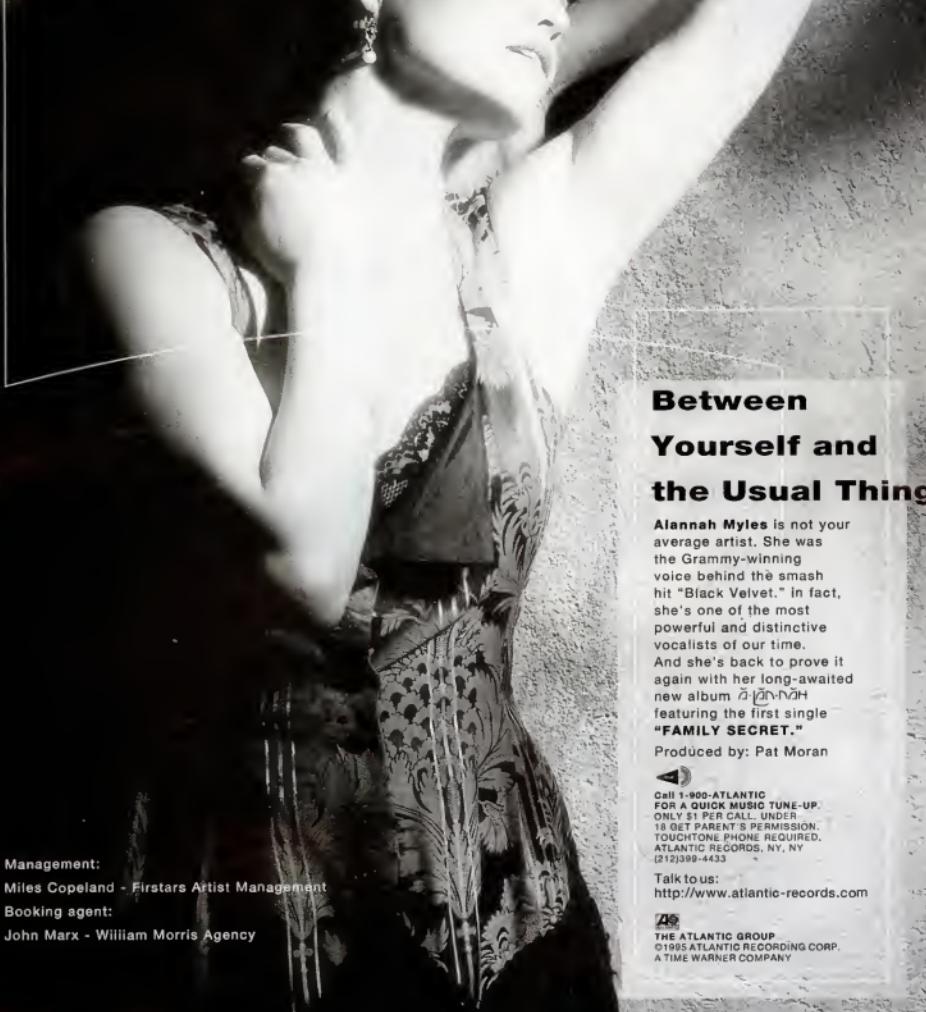
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Shawn Colvin's 'Live '88' Issued At Last

Plump Releases Long-Out-Of-Print Live Acoustic Set

■ BY MIKE BESSMAN

NEW YORK—Shawn Colvin's fabled solo "live tape" has finally been reissued, not by her label, Columbia Records, but by Plump Records, the new indie label launched by Colvin's New York management firm, AGF Entertainment Ltd.

"Live '88," which was released Sept. 5 exclusively through AEG Music Distribution, features solo acoustic performances of many of the songs that later surfaced in fuller form on Colvin's Grammy-winning 1989 Comeback debut album, "Study On," and its 1990 follow-up, "The Climb."

Mostly recorded April 15, 1988, at the Somerville (Mass.) Theater, the long-out-of-print tape was sold by Colvin herself at performances, prior to her signing with Columbia, and became a collector's item.



"I sold maybe 5,000," says Colvin, "enough to definitely boost my income!" I sold 200 one weekend at the Philly Folk Festival and had to drive back home to New York on Saturday night to get more. It played a really significant role in spreading the word."

At the time, Colvin, who had returned to her former home base in Austin, Texas, was reluctant to release an independent project, preferring to wait until she was signed by a major. But, needing the money, she "knocked on doors" and taping two shows on March 6, 1988, at the Ironhorse in Northampton, Mass.

"I was opening for Loudon Wainwright and was really nervous, so I taped another show at the Somerville Theater, at a gig with me and Tracy Chapman and Patty Larkin, and I was in better form," she says.

"I sold 200," she continues from the Somerville show, with two cuts, "Cryin' On An Angel" and "Knowing What I Know Now," coming from the Ironhorse taping. The latter Colvin original is a bonus track on the release, as is (Continued on page 106)

Success Of 'Mortal Kombat' A Surprising Kick For TVT

TVT Records was in the right place at the right time when the movie labels passed on releasing "Mortal Kombat: Original Motion Picture Soundtrack," the New York-based indie label was armed and ready to pick up the project and complete it in a mere three weeks.

TVT staffers worked around the clock with music supervisor Steven Bograd to fine-tune all the action and industrial music for the soundtrack, press the CD, and have it in stores Aug. 15, in time for the movie's Aug. 18 opening.

The New Line film, which is heavy on violence and special effects, is based on the popular martial arts video game. Given the fact that other movies from movies based on video games, such as "Street Fighter" (Priority) and "Super Mario Brothers" (Capitol), were disappointments, the success of the "Mortal Kombat" soundtrack has

been a surprise. "It's been a major surprise. It has spent three weeks at No. 1 at the box office and has grossed more than \$63 million to date."

This week, the soundtrack, which has sold more than 197,000 units, according to SoundScan, is No. 12 on the Billboard 200. It debuted on the chart Sept. 9 at No. 1 before jumping to No. 15 the next day. So far, it's been No. 1 for four consecutive weeks.

"No one expected it to break the way it did," says Steve Gottlieb, president of TVT. "I don't think New Line counted on it, and we didn't count on it being top 10 to fast. We're very proud of the music. This could be double-platinum, and the fact that we already [shipped] 70,000 without a single is amazing."

TVT did not receive any sync fees from the soundtrack until the week of Sept. 18, when the video edit version of the Giorgio Moroder Metropolis mix of (Continued on page 108)

Wilson Files Suit Against Attorney; Cries Negligence

■ BY CHRIS MORRIS

LOS ANGELES—Brian Wilson of the Beach Boys has filed a lawsuit against his former conservator, attorney Jerome Billet, and his law firm, Billet & Kaplan, alleging that Billet and his associates were negligent in the loss of millions of dollars in legal fees and court settlements.

Wilson's action—which is tied to a pair of court cases that date back to the late '80s—was filed Sept. 19 in Los Angeles Superior Court.

The suit claims that Wilson suffered "severe emotional distress and damages in excess of \$10 million" as a result of Billet's alleged activities.

It also maintains that, due to BG- (Continued on page 103)

Murphy Makes A Big 'Bang' MCA Debut Blasts Off With 'Party'

■ BY CARRIE BORZILLO

LOS ANGELES—As waiting nearly 10 years to land a deal with MCA was not trying enough,

David Lee Murphy had to hold out for another year before the fruits of his labor finally paid off.

His debut album,

"Out With a Bang," which was released Aug. 30, 1994, is just now making a significant impact. This week, it jumps from No. 96 to No. 89 with a bullet on the Billboard 200 and is bulleted at No. 15 on the Top Country Albums chart.

Murphy became a Heatseekers

Impact Artist when his album, produced by MCA Nashville president Tony Brown, cracked the top half of the Billboard 200 in the Sept. 23 issue, after reaching No. 1 on Heatseekers the previous week.

According to SoundScan, the album has sold more than 117,000 units.

Brown discovered Murphy in 1985 when he was playing with his country band, Blue Tick Hounds. However, MCA did not sign Murphy at the time, but ended up taking him

(Continued on page 101)

Secada's First Love, Jazz, Surfaces On EMI's 'Amor'

■ BY JOHN LANNERT

Love is all around Jon Secada these days.

His Oct. 24 release on SBK/EMI Latin, "Amor," is a Spanish-language collection of lush, jazz-tinged romantic odes that is being aimed at both Anglo and Latino fans.

"We expect this album to be a special crossover record," says EMI Records' senior VP/GM Larry Stessel.

"This record will not sell huge records in a short period of time, but over a nine- to 12-month period, we could see sales of 300,000 or 400,000 units. And it will continue to be a very consistent seller."

"Amor" is the first full-length Spanish-language title being worked by EMI Records' pop division. "We wanted this record," says Stessel, "because it's important to us to grow Jon's catalog and his career."



For Secada, "Amor" represents a change of pace that he finds refreshing. In his previous delivery in favor of an understated, more improvisational approach.

"I felt like I was back in college, when I was first getting into jazz and Jon's catalog and his career."

(Continued on page 106)

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NATURAL LAWS

Author Bowles' Music Celebrated In Festival

■ BY BRADLEY BAMBARGER.

NEW YORK—Though subsequently acclaimed for such novels as "The Sheltering Sky," author Paul Bowles made a name for himself as a composer of concert and theater music in New York in the '30s. Through the efforts of *Music & Art* and BMG Catalyst, renewed interest in Bowles' long-neglected music seems to be developing with the success of a recent musical festival, the publication of a book, and the recording of a book.

Not-for-profit production company Eos Music presented a three-day Music & Art Bowles Festival, which included a concert at New York's Alice Tully Hall on Sept. 19 and 21. On Sept. 20, a five-hour symposium featured lectures and panel

discussions of Bowles' art and cultural touchstones, as well as a screening of the documentary "Paul Bowles: The Complete Outsider."

The events brought the 84-year-old Bowles—who has lived in Tangier, Morocco, for more than four decades—to New York for the first time since 1968.

According to Jonathan Shefner, artistic director of Eos Music and conductor of the Eos Ensemble, Bowles' music is "something that needs to be heard." It's a missing piece in a big puzzle—that group of composers in the '30s who used jazz and Broadway to forge a new American sound.

(Continued on page 103)



BOWLES

(Continued from page 103)



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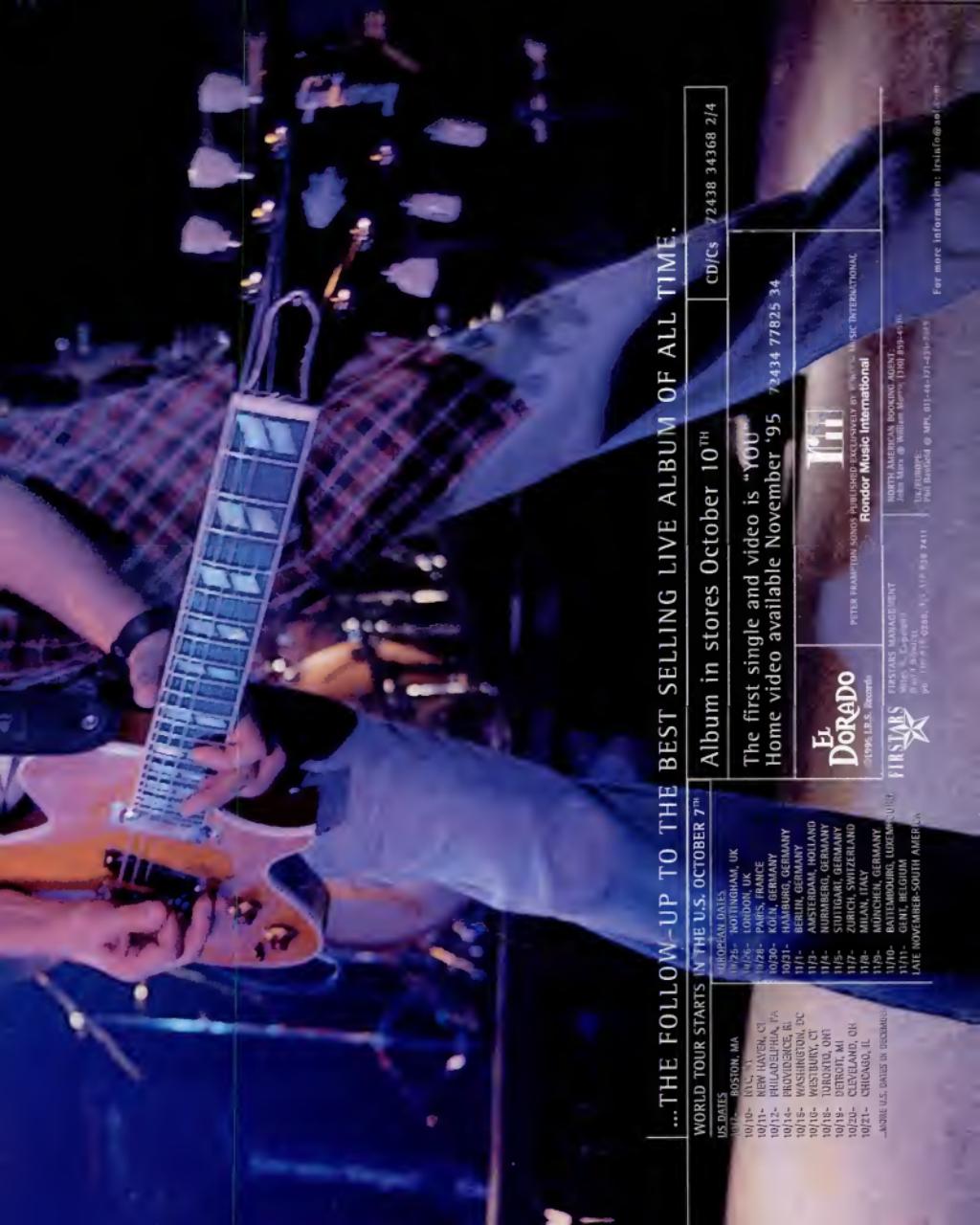
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10/13-

PROVIDENCE, RI

10/14-

WASHINGTON, DC

10/15-

WESTBURY, NY

10/16-

TORONTO, ONT

10/18-

DETROIT, MI

10/20-

CLEVELAND, OH

10/21-

CHICAGO, IL

—NOV. U.S. DATES IN DISCUSSION

EUROPEAN DATES

10/25-
NOTTINGHAM, UK

10/26-
LONDON, UK

10/28-
PARIS, FRANCE

10/29-
KÖLN, GERMANY

10/30-
HAMBURG, GERMANY

10/31-
BERLIN, GERMANY

11/1-
AMSTERDAM, NETHERLANDS

11/2-
STUTTGART, GERMANY

11/3-
ZÜRICH, SWITZERLAND

11/4-
MILAN, ITALY

11/5-
MÜNCHEN, GERMANY

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Artists & Music

Cochrane On Road To Int'l Success Capitol Artist Follows Up 'Life Is A Highway'

■ BY LARRY LEBLANC

TORONTO—Hearing Tom Cochrane's blistering new Capitol Records album, "Ragged Ass Road," makes one wonder just what the bell is going to ring in the Canadian singer-songwriter's personal life.

Co-produced by Cochrane and ex-Rider keyboardist John Webster, "Ragged Ass Road" came out in Canada Sept. 19. Following release in Europe, Australia, and Japan, Capitol will release the record to the U.S. Nov. 7.

"It's a very personal, very powerful record," says Tim Tremblay, VP of talent acquisition and artist development, EMI Music Canada.

It's also one that is obviously striking a chord with its listeners. The first Canadian single, "I Wish You Well," released Aug. 24, debuted at No. 1 on the Record's contemporary album chart, making it the first time a record by a Canadian artist has done so. Only Bruce Springsteen's "Murder Incorporated" and the Rolling Stones' "Love Is Strong" have equaled the feat.

"Every station we expected to come across the country came in at heavy rotation out of the box," says Peter Diemer, VP of national promotion, EMI Music Canada.

The single will be released in the

U.S. Oct. 9 and will hopefully build on the American success experienced by Cochrane with his 1992 top 10 hit, "Life Is A Highway."

But Capitol isn't taking anything for granted. In America, the name Tom Cochrane doesn't translate unless you mention "Life Is A Highway," says Denise Skinner, Capitol Records' VP of marketing. "We estimate it's a wonderful hit, but I'm not sure if it will translate to the U.S. as an artist. It's our job now to see 'Life Is A Highway' into 'Ragged Ass Road.' 'I Wish You Well' can do that, and then we can [release] heavier songs, like 'Scream' or 'Crawl.'

The label will target album rock radio. "This is a pretty straight-ahead rock'n'roll record, so AOR is going to be a staple of us out of the box," Skinner says. "We're looking at a lot of airplay at AOR prior to the album coming out and then eventually cross it over to top 40. Depending on how the record develops at AOR, it could be a quick cross to top 40."

In Canada, "Ragged Ass Road" is one of the most eagerly anticipated domestic albums of the past decade. Since recording the album "Hang On

To Your Resistance" on Daffodil Records in 1977 under the group name Cochrane and fronting Red Rider for seven albums from 1980 to 1989, Cochrane has been recognized as one of the country's most talented songwriters and performers.

"Mad Mad World" has sold one million units in Canada to date, according to Diemer. Two singles, "Life Is A Highway" and "No Regrets," reached No. 1 on the Record's contemporary album radio and contemporary hit radio charts, while "Sinking Like A Sun" reached No. 1 on contemporary album radio and No. 3 on contemporary hit radio. A number of other tracks also received widespread play at album rock radio.

(Continued on page 41)



Under The Stage And Dreaming. Members of the Dave Matthews Band relax following a show at Los Angeles' Universal Amphitheatre. Shown in the front row, from left, are band members Stefan Lessard, LeRoi Moore, and Carter Beauford. In the top row, from left, are MCA Concepts president Jay Marciano, band member Boyd Tinsley, MCA Concepts VP of talent Melissa Miller, Matthews, and MCA Entertainment Services VP Larry Fallon.

MCA Album, Book To Spotlight 'Toon Tunes Set, TV Special To Feature Alternative Rock Acts

■ BY CRAIG ROSEN

LOS ANGELES—To promote "Saturday Morning," MCA's all-star alternative album set due Nov. 7, the label will do the obvious and turn to the tube and comic books.

An hourlong TV special, hosted by Drew Barrymore and featuring original

cartoon clips and band performances, will begin a three-month run on the Cartoon Network Nov. 1.

Over that period, the special will air on weekdays and Sundays in prime time, on Fridays at late night, and, naturally, on Saturday mornings.

In addition, Marvel Comics will publish a special edition with the work of 10 comic book artists, dedicated to the album.

"Saturday Morning" includes such tracks as Liz Phair and Material Girl's take on "The La La La Song (Theme From 'The Banana Splits')," the Ramones' version of "Spiderman," and Matthew Sweet's rendition of "Scooby Doo, Where Are You?"

The album is the brainchild of executive producer Ralph Golin, who produced each track and wrote the TV special. However, it's not the first time that an alternative rock act has taken on a cartoon theme.

In the late '80s, Los Angeles' indie rock punks the Dickies recorded a version of "Gigantor." Sall says he wasn't aware of the Dickies' foray into "toon tunes until after he began his project. The Dickies also recorded a version of "The La La La Song."

"Everyone I know watched cartoons when they were kids," says Sall, who was 10 when he recorded the album a few years ago. "At the time, there was a lot of movie action going on with updated versions of a property or franchise, but they were never geared toward the alternative-minded."

Sall, whose previous efforts include the Grateful Dead tribute album "Deadlined," pitched the alternative-leaning cartoon theme album to MCA Records president Richard Palmenti and exec-



THE RAMONES

tive VP of A&R Ron Oberman, who were immediately interested in the project.

Others appearing on the album include the Violent Femmes, Helmet, the alternative sci-fi band Violent Jig, War, Fairport Convention, the Fugitives, Murmurs, Sponge, Toadies, Tripping Daisy, the Reverend Horton Heat, Julianne Hatfield and Tanya Donelly of Belly, and the Presidents Of The United States of America.

Although the album packs a built-in novelty factor, Sall says it's not a joke. "The idea of making a record with songs from TV is a little bit of a novelty and a cultural unified," he says. "As soon as you hear these songs, it all comes rushing back. If you put any of these songs on in a crowded room, it stops the room."

Joel Oberstein, GM of the Southern California stores in the 35-store, Sinal Valley, Calif.-based Turn Music & Video chain, says the album will be a hit with a certain crowd.

"Kids will react to it positively," he says. "Most of the artists are '80s kids that are acknowledging their childhood by recording those songs. As a child of the '80s myself, I find it interesting. It's a goofy, fun thing."

To those who grew up in the late '80s and early '90s, the album has a meaningful air as legitimate hit records. Sall adds, "At the time, we had the Beatles, a true, original rock'n'roll source, but we also had the prefab version, the Partridge Family, then the animated version, the Archies. And they all ended up on Saturday morning TV and with No. 1 records, so, for kids, it was one big (Continued on page 71)

Chynna Breaks Musical Ground On EMI Set Wilson Phillips Singer Steps Out As Solo Artist

■ BY LARRY FLICK

NEW YORK—As she braces for the flurry of promotional activity surrounding the Nov. 1 release of "Naked And Sacred," sometimes Wilson Phillips harmonizer Chynna Phillips is philosophical about the fact that some will initially be more interested in gossiping about her personal life than the two-plus years of effort that went into her EMI solo debut.

"It is kind of weird to pour so much of yourself into a project and have that the first question you're probably going to hear is 'How is Billy (Baldwin, the actor to whom she recently wed)?' Or 'Do you ever talk to Carrie and Wendy [Wilson]?' " Phillips says with a laugh. "But I have faith that the music will win out in the end."

EMI president David Sigerson agrees, adding that the attention should



CHYNNA PHILLIPS

ultimately work to the album's benefit. "Although we have absolutely no interest in relying on Chynna's wedding or past pop history to sell this record, I will say that the energy and interest around her is extremely positive," he

says. "Given that, I think we are comfortable with the knowledge that we have a record that is strong enough to maintain momentum without interest."

"Naked And Sacred" will be serviced Oct. 10, when the label solicits top 40 and AC radio airplay for the title cut, a hook-laden number helmed by veteran pop producers Rick Nowels and Billy Steinberg. Rhythm-crosser formats will receive a dance-oriented remix of the song by club icon David Morales at the same time. Sigerson sees the single potentially filling a chart void at year's end.

"It's a fairly straightforward pop song with a good tempo and energy," he says. "There really isn't anything on radio right now that sounds like it, though it feels timely and accessible. It's one of those songs that grabs you immediately."

"Naked And Sacred" is supported by a stylish video clip directed by Matthew Holston that will be serviced to all major music-video outlets simultaneously with the single's impact at radio.

Although her schedule was still being confirmed at press time, Sigerson says Phillips will devote a considerable amount of time promoting the project at radio, with a heavy emphasis of television appearances. "In short, we are going to work her bones until she aches," he says with a laugh. "I'm optimistic that we'll still be actively working this album until well past this time next year."

Phillips' visibility this season will be enhanced by an appearance in an ABC-

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(Continued on page 20)

Matador's Pizzicato Five Fashions Second Set For U.S.

■ BY JIM BESSMAN

NEW YORK—With much of the music industry already looking ahead to Christmas, Matador Records' Atlantic is looking toward spring. "The Sound Of Music By Pizzicato Five," the second Matador album from the fashion-crazy Japanese pop-dance duo, and the first to funnel through Matador/Atlantic.

The album, which features the duo's name in the title so as not to confuse fans of the musical, will be issued Oct. 31. Like their 1994 U.S. domestic debut,

"Made In USA," it includes material pulled from previous Japanese releases, as well as including current fare like first single "Happy Sad." That track is also the soundtrack single from "Unzipped," the acclaimed documentary about fashion designer Isamu Mizrahi.

"It's a quirky fashion movie about a perfectionist who's very creative and detail-oriented, in many ways like [Yannick Noah's] 'Tennis' [and] Team Millenium of Medina Entertainment, which manages Pizzicato Five, or P5 for short, outside Japan. Record collector and film buff Konishi is the founder/conceptualist and chief composer of the decade-old P5; vocalist Maki Nomyia, formerly of Japanese pop band Portable Rock, joined in 1990.

P5's music has been compared with David Bowie's, Siouxsie and the Banshees' eclectic and far-reaching pop tastes. In his liner notes to "Sound Of Music," he invokes such sources, influences, and evocations as Sergio Mendes, Van McCoy, the Five Americans, Burzacharach, Japanese techno-pop group the Plasticas, Steve Miller, Donovan, and the "Bye Bye Birdie" soundtrack.

"We don't like to limit ourselves with one type of music," says Konishi. MacMillan adds that musically, "P5 fits in everywhere and nowhere. In America



PIZZICATO FIVE: Maki Nomyia and Yasuharu Konishi.

you'd put them down as alternative pop, though I call 'Happy Sad' 'alternative Motown.'

In P5's highly visual live performances, the music is accented by fashionista Nomyia's onstage get-up. Hence, the Halloween street date.

"They also come out dressing up, full theatricality and spectacle," says Matador's national sales director Patrick Amory. "They're all about style."

Halloweens balls and parties are set to herald the release of "The Sound Of Music" in New York, Los Angeles, San Francisco, Chicago, Seattle, Detroit, and Miami, says Amory. Party favors will include trick-or-treat bags containing "Happy Sad" cassette singles and P5 skateboard stickers. The bags will

also be given away at retail during the day.

Also at retail, says Atlantic VP of product development Michael Krumper, will be several different posters highlighting the duo's look and style. Amory further expects extensive merchandise to include drink coasters and limited-edition 50s-style flight bags.

Creativity is also evident in the album and single packaging, in keeping with P5's Japanese practice, says Krumper. The CD-5 is wrapped in a mylar bag and features artwork from "Unzipped." The elegantly dressed duo is in black, with black and silver and contrasting individually numbered "Carte Pizzicato" credit card. A phone number printed on the card encourages listeners to call for fan club and contest information, the latter involving a drawing by Nomyia at the end of the year to award a free trip to see P5 perform anywhere in the world.

The card numbers will also be used in announcing radio contest winners of P5 merchandise. Amory adds that an American Express parody campaign will feature "Pizzicato Five Accepted Here" signage and print ads. "Credit cards and shopping are part of the glamourous image they are putting across," he says.

Radio promotion will include the "Twigs" and "Twigs Alternative" stations that have previously supported P5, says MacMillan, "even if 'Happy Sad' isn't a college-sounding song." Noting that "Made In USA's" "Twigs Twigs" made "significant inroads" at commercial alternative stations, Krumper says Atlantic is targeting those stations and looking toward pop formats. The single was to go "straight to top 40" Sept. 19, according to Amory.

Matador/Atlantic is also targeting the dance market with a 12-inch of the sin-

gle remixed by Kenny "Dope" Gonzales.

Krumper says P5 will undertake a two-week U.S. tour in February. "When I first saw them, it struck me that they're very good performers. They're not here to sell. But they want to support 'The Sound Of Music By Pizzicato Five.' They're a big cult act in Japan with mainstream sales, but going to America was always a dream they never took seriously."

Pizzicato Five is also releasing its

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THIRTY OUGHT SIX: Sean Roberts, Ryan Paravichino, and David Blunk.

the album will do well on college charts and then gain a foothold in the commercial alternative format. An emphasis track for commercial alternative radio has yet to be chosen, but Fotiadis says Mute will give that song a "proper commercial alternative campaign," including pressing a CD single, also, funds have been budgeted to produce a video. In addition, Fotiadis foresees hiring an independent promoter to help work the album.

One way the domestic signings will benefit themselves will be through touring. As opposed to British bands, who come to the U.S. tour for three weeks, and go home, the label will be able to schedule tours of longer than three weeks. "That's something that's not as much as they want to," Fotiadis says, and Roberts says the band is ready to hit the road. It will play a series of dates in mid-October on the West Coast, and Roberts hopes to play a few shows in the East before the holidays. Extended touring, he says, will probably start early next year. The performances should be well-received at events heavily attended by the industry, he says. The first priority for Mute is to make sure that the industry doesn't pigeon-hole the band. Mark Fotiadis, Mute America's VP/GM, feels the label has already started to do that with its series of 7-inch single releases. Thirty Ought Six' single, "I'm Sorry," with "More" as the B-side, was received by college radio and was added to about 50 playlists, a "phenomenal" number for a vinyl release, he says.

With that positive response to the single in hand, Fotiadis is hopeful that

(Continued on next page)

Mute America Provides Voice For Young Bands Thirty Ought Six Set Exemplifies Label's Agenda

■ BY STEVEN MIRKIN

NEW YORK—Mute Records has usually been associated with the somberly "arty" side of rock: Nick Cave, Disarmament Galaxie, Eisztende Neubauten. But with the No. 7 release of Thirty Ought Six's "Hag Seed," Mute America hopes to change all that and establish a distinctly American identity.

The Portland, Ore., trio is miles away from the usual Mute fare, with loud, energetic, dynamic songs fronted by Sean Roberts' melodic basslines and highly emotive vocals. Instead of opus reveries of *fin de siècle* Berlin, Thirty Ought Six's (the name of a high-powered rifle) records feature guitars from Northwest bands including Pearl Jam.

This doesn't faze Adrian Janssen, Mute America's manager of A&R, the first A&R executive hired by the U.S. label. "The agenda is different here in America, and this is the first time we decided to develop young bands from North America for the U.S.," he says.

He feels that the fact that the label has been in business four years, with a full staff working Mute's U.S. releases here, works to its advantage. And, he adds, the label has a reputation as being artist-friendly.

That reputation was partly what attracted Thirty Ought Six to Mute America. Roberts says Mute's history of long-term support for artists "who have an interest in countering commercial success" was an important factor in the band's signing.

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Artists & Music

MUTE AMERICA PROVIDES VOICE FOR YOUNG BANDS

(Continued from preceding page)

The marketing approach to the band is to build slowly and steadily. An-
nifer Gross, national director of artist
development, explains, "You have to
work from the fanzine level up." She

will set up feature stories in the band's
base, moving down the West Coast to
Los Angeles, and then head East. A
tour earlier this year with Sunny Day
Real Estate gave the band pockets of

support in Austin, Texas, and Minne-
apolis.

Retail will also start from the band's
Pacific Northwest base. Potatoo's first
priority will be to get the record in ev-
erywhere it needs to go. Portland, Ore.,
and other Pacific Northwest mar-
kets, while focusing on mom-and-pop
stores and smaller, hipper, more adven-
turous chains. Sale pricing and position-

ing will be emphasized, as well as get-
ting the album onto listening stations.
The label will try to place the band in
developing-artist programs, especially in
the Northeast, while posters will be
placed in college towns. Mute America
will back up tours with co-op, quarter-page ads in each town
and will make sure the record is sale-
priced and in stock when the band ar-

rives.

When it comes to its own profile,
Mute America will take the same mea-
sured, long-term approach. "Over the
past six months," Potatoo says, "we've
been trying to bring in college, college
radio, the mom-and-pop fa-
milies," and, in addition to bringing new
music, exposing the label's "new atti-
tude to those places." Janssen's "new atti-
tude" is a three-year plan to promote the
new Mute. "It's going to take a year to
stop people saying, 'Oh, Thirty Ought
Six, they're on Mute; it's kind of electric stuff,'" and get the industry
past the initial buzz. "After the first year,
we should have a roster of nine or
10 acts that will be just as competitive
as the best independent label."

Mute's founder, Daniel Miller, is "absolu-
tely" behind the program, and
Janssen adds that, in time, he hopes
people will see Mute's signings in the
same league as Matador or Sub Pop.



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CHYNN BREAKS MUSICAL GROUND ON EMI SET

(Continued from page 18)

TV remake of the classic musical "Bye Bye Birdie," in which she takes on the role made famous by Ann-Margret. "I wasn't looking to do any film at the time I was offered the role," she says. "But how I could turn down such a great opportunity? It was so much fun."

From a creative perspective, "Naked And Sacred" gave Phillips a much-needed opportunity to explore musicทางการ inappropriate to Wilson Phillips.

"There are different things that I have been wanting to try with my voice that would never have worked inside the confines of a harmony group," she says, indicating the raspy edge she displays on cuts like the neo-psychodelic pop ditty "When 2000 Comes" and the sprightly "I'm Not a Believer." "I'm a You Say That You Love Me." "What Wilson Phillips does, it does well and it works well for me. But I really needed to grow and open myself up to new ideas."

Part of that growth included working with a variety of songwriters and producers that included Desmond Child, Elliot Wolf, and Family Stand group members Paul, Lord, and Jeffrey Smith—all of whom Phillips challenged her approach to composing and performing. "I think the result is songs with a lot of variety and textual differences. But at the same time, the album feels cohesive and whole—kind of like different parts of a single personality."

Although she is enjoying the freedom of life as a solo artist, Phillips is reticent. "We are definitely talking about eventually going back into the studio again, maybe sometime next year," she says. "There is a certain kind of magic when we perform together that we could never permanently put behind us. Actually, I

amusement

business

TOP 10 CONCERT GROSSERS

ARTIST(S)	Venue	Date(s)	Gross Ticket PreSale	Audience Capacity	Premier
BOB GELDOW, KENNY POWERSHAW, AND THE POWERPLAYERS, MARK CRONIN, DAVID RABIN, RANDI BROWN	Alamodome San Antonio, Texas	Sept. 3	\$1,273,000 \$35.00/10.00	48,387 41,200	NUCE Concerts
EDDIE VAN HALEN, STEPHEN SANTANA/EDDY BROWN	The Gorge George, Wash.	Sept. 2-3	\$1,186,400 \$37.50/30.00	27,000 32,000 two shows	MCA Concerts/MF
ERIC CLAPTON, CLARENCE "Gatemouth" BROWN	Comerica Spectrum Philadelphia	Sept. 13-14	\$1,061,000 \$45.00/32.50	26,187 35,000 two shows	Electric Factory Concerts
PEARL JAM, TANIA REAM	Fest Grounds New Orleans	Sept. 17	\$860,000 \$23.50	26,433 seated	Brown Prod.
ERIC CLAPTON, CLARENCE "Gatemouth" BROWN	Miami Arena Miami	Sept. 5-6	\$793,100 \$39.00/27.50	19,814 16,500 seated	Fantasma Prods.
JIMMY BUFFETT & THE CORAL REEFER BAND	Meadow Music Barfield, Conn.	Aug. 29	\$721,000 \$33.00/24.75	26,372 seated	Miracleman Entertainment Enterprises Organization
R.E.M.	ThunderDome St. Petersburg, Fla.	Sept. 9	\$540,075 \$25.00/27.50	18,083 seated	Fantasma Prods.
ERIC CLAPTON, CLARENCE "Gatemouth" BROWN	ThunderDome St. Petersburg, Fla.	Sept. 7	\$621,837 \$39.00/27.50	18,771 seated	Fantasma Prods.
VAN HALEN BROTHERS CARE	The Gorge George, Wash.	Sept. 16	\$118,300 \$36.25/\$27.25	18,300 seated	MCA Concerts/MF
ERIC CLAPTON, CLARENCE "Gatemouth" BROWN	Charlotte Coliseum Charlotte, N.C.	Sept. 19	\$491,000 \$29.50/\$29.50	13,807 seated	Coker Prod.

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BILLBOARD'S HEATSEEKERS ALBUM CHART

COMPILED FOR WEEK ENDING SEPT. 30, 1995 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY BILLBOARD'S SoundScan®

ARTIST LABEL & NAME/DISTRIBUTOR (LABEL IN PARENTHESES IF DIFFERENT FROM PRICE OR EQUIVALENT FOR CASSETTE)

★ ★ ★ NO. 1 ★ ★ ★

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE
1	3	19	KORN MONUMENTAL 6663313PC (10 98 EQ 15 98)
2	4	7	DEEP BLUE SOMETHING (ARMADA/INTERSCOPE) 109010 (10 98/15 98)
3	7	8	TAKE THAT ANTHEM 189010 (10 98/15 98)
4	8	10	JOAN OSBORNE BLUE SORRIAL 526994MERCURY (10 98 EQ 15 98)
5	7	11	BRYAN WHITE ASYLUM 63122 (10 98/15 98)
6	8	8	EDWIN MCCAIN TERRA CLARK 189265 (10 98/15 98)
7	16	8	TERRI CLARK MUDHONEY NASHVILLE 26012 (10 98/15 98)
8	6	12	MOKENSTEF (OUTSIDER) 827661 (10 98/15 98)
9	10	10	THE JAZZMASTERS II THE JAZZMASTERS II
10	11	11	THE JAZZMASTERS INC 24012 (10 98/15 98)
11	9	5	BROTHER CANE URGENCE 05064 (10 98/15 98)
12	15	5	B.G. KNOCG OUT & DRESTA (OUTSIDER) 327899ISLAND (10 98 EQ 15 98)
13	16	14	GARBAGE AMBI SOUNDS ROSE/GEFFEN (10 98/15 98)
14	11	10	HUM 46577 (10 98/15 98)
15	12	4	JEFF CARSON MED CURE 77744 (10 98/15 98)
16	18	4	RAY BOLTZ WORD 12013PC (9 98/15 98)
17	13	5	PATRA 556 MUSIC 672049-EPIC (10 98/15 98)
18	17	2	JARS OF CLAY 5573-BRENTWOOD (9 98/15 98)
19	—	1	E.S.G. PERIOD 5937/3PRIORITY (10 98/15 98)
20	22	7	LETTERS TO CLEO GIANT 2461 (WARNER BROS) (10 98/15 98)
			WHOLESALE MEATS AND FISHES

The Heatseekers chart lists the best-selling titles by now and developing artists, defined as those who have never appeared in the top 100 of this Billboard 200 chart. When an album reaches this level, the artist and the artist's subsequent albums are immediately eligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Artist indicates vinyl LP is available.

Albums with the greatest sales gains in 1995: #1, 258; Billboard BP&T Communications and SoundScan, Inc.

CIV DEAR YOU SO MANY STARS TOUGHER THAN LOVE A THOUSAND MEMORIES TRUE MORTAL KOMBAT 'TIL SHILOH BROKEN SOLO PARA TI ALL I NEED TO KNOW THEY'RE GONNA LAUGH AT YOU GORGEOUS GEORGE AN ENCHANTED EVENING HOME RUN BLOODY KISSES PIECES OF YOU DARYLE SINGLETARY

TRU (NOT LISTED) PRIORITY (10 98/15 98)

THE IMMORTALS HENDY TAN 20120015R (9 98/15 98)

POINT OF GRACE (WIND/SUPERIOR) 9 98 EQ 15 98

BUJU BANTON LOOSE CANNIN 5241 (10 98/15 98)

ROBBIN FORD AND THE BLUE LINE (BLUE THUMB 7040/SP)

WILLIAM BECTON & FRIENDS (RED 91/UNINTENDED) 9 98/15 98)

MAZZ (EMI LATOR 201203 9 98/15 98)

KHENN CHEENEY (BNA 5026) BCA (9 98/15 98)

ADAM SANDLER + WARNER BROS 45393 (9 98/15 98)

EDOWYN COLLINS BAR NONE 59 (9 98/15 98)

KITARA CONDO 71020 (10 98/15 98)

GEOFF MOORE & THE DISTANCE FOREFRONT 5129/CHORDANT (10 98/15 98)

TYPE O NEGATIVE (ROADRUNNER 9100) (9 98/15 98)

JEWEL ATLANTIC 827040 (7 98/15 98)

DARYLE SINGLETARY GIANT 2460(WARNER BROS) (10 98/15 98)

DARYLE SINGLETARY

POPULAR UPRIISING

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY CARRIE BORZILLO

ROCK YOUR PANTS OFF: Atlantic Records has teamed with CK Calvin Klein jeans and Entertainment Weekly magazine for a seven-market tour and retail promotion, which runs Sept. 11-Oct. 14.

The campaign, dubbed "Rock Your Pants Off," helps to promote Francis Dunnery's new Atlantic album, "Tall Blonde Helicopter," released Sept. 5, and *Boxing*.

With every \$45 purchase of CK Calvin Klein jeans, customers receive two free tickets to one of the three Dunnery/Boxing Gandhi's and a compilation CD featuring the two acts and other Atlantic artists, such as Jewel, Edwin McCain, and Smiley.

A coupon is included in the compilation for \$2 off any album from one of the featured artists at Musicland.

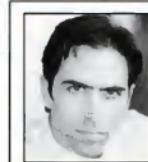
To support the campaign, clothing stores will air a video of the artists' clips, place counter cards at all cash registers, and take out full-page newspaper ads.

In addition, two full-page ads will run in Rolling Stone, and Atlantic is placing ads in college newspapers.

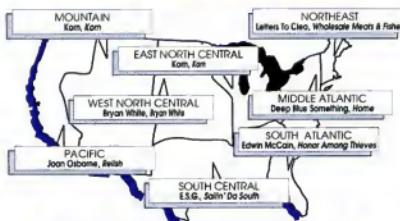
Also, postcards were mailed to Rolling Stone subscribers in the tour markets and to department stores that sell jeans custom-ers.

At the concerts, consumers receive an exclusive CK backpack with a Rolling Stone T-shirt and a CK one fragrance sample.

"This was the perfect timing for us because we just can't wait," explains Vicki Germaine, senior VP at Atlantic, on why these particular artists were chosen for the tour. "We already loved Boxing Gandhi and knew it was a problem record at radio. We've always been looking for nontraditional avenues for them, and this fit."



REGIONAL HEATSEEKERS # 1 S



THE REGIONAL ROUNDUP

Rating top-10 lists of best-selling titles by new & developing artists.

- 1. Korn, Korn
- 2. Bryan White, Bryan White
- 3. Edwin McCain, Home
- 4. B.G. Knocg Out & Drestra, Best Friends
- 5. Deep Blue Something, Home
- 6. Take That, Notwist
- 7. Jeff Carson, Med Cure
- 8. Joan Osborne, Welsh
- 9. Robson Faria & Flora Line, Mendril Or Blues
- 10. Jimi Dennerline, Reckless

- 1. Letters To Cleo, Wholesale Meats & Fishes
- 2. Kara's Flowers & The Story, Plumb
- 3. Edwyn Collins, Gregory George
- 4. Deep Blue Something, Home
- 5. Kathleen Battle, So Many Stars
- 6. Take That, Notwist
- 7. Edwin McCain, Honor Among Thieves
- 8. B.G. Knocg Out & Drestra
- 9. Kara's Flowers & The Story
- 10. Deep Blue Something

Dunne is on an East Coast residency tour in New York, Boston, Providence, R.I., Philadelphia, and Rochester, N.Y., through Sept. 30.

Boxing Gandhi's next single, "Speak As One," will be serviced to triple-A and adult rock stations in a few weeks.

A West Coast residency in Los Angeles, San Francisco, and Seattle will follow.

Atlantic is currently promoting Dunnery's residency. The first week in each city, the label will run a full-page ad in the local weekly paper. The second week, a 60-second radio spot, produced by Dunnery himself, will air.

The third week, a quarter-page ad will run in the same paper. The album is also specifically priced and positioned at retail in his tour markets.

ROACH-FORD RETURNS

With Roachford's first U.S. release in four years, "Permanence of Blue," the band takes a simpler approach to its music and a less anxious view of breaking big stateside.

The band, led by South Londoner Andrew

Roachford, mixes funk and soul with rock and pop on its EP debut, released Sept. 19.

Roachford says he's not expecting to take the U.S. by storm. However, he does hope that a crossover hit like "Seal and I" may help pave the way for a successful return to American audiences. However, Chris Poppe, marketing director at Epic, cites Hootie & the Blowfish as the band in whose footsteps Roachford may be following. "Things have changed from

when I first went to America," says Roachford. "Seal and Dre are shown that there are more people than R&B. People are more open-minded to accepting different music from black artists."

Poppe says that the label is taking a long-term approach to marketing the album, which took more than a year to reach double-platinum in Australia. The album has

retailed in his tour markets.



Hidden Treasure. Modern rockers such as Kroc Los Angeles are giving 1,000 *Mona Lisa's* punk version of Alanis Morissette's "You Oughta Know." The song is the hidden bonus track on the L.A. band's self-titled R&B EP, due Tuesday (26). A cassette sampler of the band, which hits the road Wednesday (27), is distributed in the September issue of skate magazine Big Brother.

been out internationally for a year.

Indie promoter Jeff McClusky is working the album to triple-A radio and the first single, "Only To Be With You," to top 40 radio.

The Smooth Sounds Of Silk Are Back

Elektra Act Waxes Romantic On 2nd Set

■ BY J.R. REYNOLDS

LOS ANGELES—Platinum-certified Elektra recording act Silk has pulled back on its sexually aggressive lyrics in favor of a more romantic and style for its sophomore set, "The Love." The move is designed to show consumers that the quintet is in the music business for the

"Freak Me," which held the No. 1 spot on the Hot R&B Singles chart for eight weeks in 1993.

However, for "Silk," the group says it was time to take a less overt approach. Says Glenn, "We want to have a long diverse career and didn't want to be pigeon-holed into the 'Freak Me' thing."

As a result, the group part ways with producer/artist Keith Swett, who discovered the act and originally signed Silk to his Keia label.

"Creatively, he taught us a lot about music, but we wanted to move in directions that were different from what his vision of our music was," says Glenn.

After the break-up, the vocalists took to steer their image toward a more traditionally styled R&B act was the use of a diverse group of producers. "This album is critical to our career, and we wanted to assume more responsibility for its success," says Glenn.

Producers on "Silk" include Dave Hall, Gerald Levert, Soul Shock & Illin, HOH, Dru Hill, Stewart, Darrin Whitfield, and Silk.

The group's members wrote three tracks on the album and are interested in writing more in the future, but they wanted to use the best songs possible on the album.

Elektra black music senior VP Ri-

chard Nash says the absence of the high-profile Swett on "Silk" doesn't pose an identity problem for the project. "Keith was a great contributor on the first album, but consumers viewed Silk as a more sexed-up version from the work Keith did as producer," he says.

Silk is no longer associated with Swett's Keia label, and "Silk" will be released directly through Elektra.

On Tuesday (26), the label's field staff is hand-delivering promotion copies of the first single, "Hooked On You," to mix-show jocks and record pools. "We want to personally re-introduce Silk to as many people around the industry as possible," says Nash. "We believe that the more people we are about this record."

"Hooked On You" ships Oct. 3. *(Continued on page 24)*

we dropped five of the original songs, remixed four times, and added the two new tracks."

The MCA version of "Your Heart's In Good Hands" will be released only in the U.S.; the original set remains licensed to BMG for all other territories.

Green co-wrote six tracks on the MCA album, which includes guest appearances by the Memphis Horns, Wayne Jackson, and Andrew Love—the horn section that played on Green's records during the '70s.

The first single "Your Heart's In Good Hands" is the title cut, which was produced by Narada Michael Walden and written for Green by Diane Warren. The record will be serviced Oct. 9 to R&B, top 40, crossover, and AC stations.

The 10-track album also includes the track "Could This Be Love?" produced by Jocelyn DeVeaux, Sway, which will be the second single; five tracks produced by David Steele and Andy Cox of Fine Young Cannibals, including a cover of the Temptations' "Don't Look Back"; and three tunes from the album's executive producer, Arthur Baker.

"When people hear this album, they'll

(Continued on page 24)



GREEN

LOST ANGELES—Al Green is primed for a secular career renaissance. The veteran gospel vocalist has a greatest-hits collection on Billboard's charts and has made a series of national television appearances. Now, MCA is preparing to release "Your Heart's In Good Hands," Green's first domestic R&B album in 18 years.

"Your Heart's In Good Hands" debuts Nov. 7 and includes eight cuts from "Don't Look Back," a collection originally issued outside the U.S. by BMG International in August 1993.

Denny Diane, VP of A&R/producer at MCA's Atlantic Music Entertainment Group CEO Al Tuck were aware of the

BMG album last year when Green was recording "Funny How Time Slips Away" with Lyle Lovett for MCA's "Rhythm, Country & Blues" album.

"We worked out a deal to release [the BMG album] here," says Diane. "It wanted to make some improvements, so

Underworld's Hami In Moonlit TV Gig; New Jazz Set From Atlantic's Albright

LATE NITE NOTES: Underworld/Capitol recording artist Hami has gone nocturnal. Joining the ranks of such late-night bandleaders Kevin Eubanks, Hami serves as musical sidekick on *Burna Vista Television's* newly syndicated moonlight talk session "The Stephanie Miller Show."

However, in Hami's case, he's his own regular sideman. Before each show, he records himself playing from an assortment of the 14 instruments with which he's proficient. Then, during the show, he plays along, using whatever instrument strikes his fancy.

The result is a more intimate, club-like environment than most late-night shows.

The first guest/sonic craftsman to sit with Hami on "The Stephanie Miller Show" was Atlantic Jazz artist Gerald Albright, who gave great seat while Hami delivered exceptional bass-guitar licks. The final product was some outstanding jazz fusion.

Hami's hip-hop/R&B/jazz set, "The Funky Descendant," more adequately demonstrates the artist's multiple talents, which include writing, producing, and arranging (Billboard, April 22). Ironically, the late-night one-man band's second single is titled "I'm Tha' One Ya Slept On." It hits radio Nov. 2.

EONY MOON RISING: Speaking of Gerald Albright, the tenor woodwind veteran has turned in a smooth, straight-ahead jazz set, "Moving Myself To You," offers enough variety and emotional musicality to also please the saxophonic fusion fans.

Sidemen featured on this 11-track wonder form an array of musical constellations of such jazz luminaries as George Duke, Bobby Lyle, Joe Sample, Stanley Clarke, Cyrus Chestnut, Ndugu Chancer, and Harvey Mason.

Albright is one of the few jazz instrumentalists who can swing both contemporary and traditional. He deserves attention.

ANOTHER CELESTIAL BODY: Avitone/Bellmark artist Jody Watley's curvaceous physique will be highlighted in the "Best Body" feature in *People magazine's*

Oct. 9 issue. Flip through for the fabulous female frame that's "poured in a leather dress."

Watley's second single, "The Way," drops Oct. 3 and the new video, directed by *Waterfalls*' fame. The single's clip will be distributed by avante-garde label Kemi Ward.

Meanwhile, the vocal star travails way east to perform at Astel Hall in Hiroshima, Japan, Oct. 22, where she kicks off a two-week concert tour of the Orient. Expect a U.S. tour to follow soon after.

EARBONE'S connected to: The Charles R. Drew University of Medicine and Science, Los Angeles, with Arrowhead Mountain Spring Water presents the fifth annual Jazz at Drew Legacy Music Series and Cultural Marketplace Oct. 7-8 at the campus of Drew Uni-

versity in Los Angeles.

The event is free for the talents of Donald Byrd & the New Blackbyrds, Ndugu Chancer, Ericoline Anderson, Milt Jackson, the Eastern Rebellion featuring Cedric Walton, Billy Higgins, Ralph Moore, David Williams, and a host of others.

Proceeds from the concert series go toward student scholarships. For tickets, call 213-563-9390.

BLUES LOVERS who enjoy kickin' it "Low Boat" style might want to sail the Caribbean on the Ultimate Rhythm & Blues Cruise 4, scheduled for Jan. 7-14, 1996.

Artists scheduled to perform during the nautical voyage include Taj Mahal, War, Koko Taylor & the Blues Machine, Lonnie Brooks, Magic Dick/Jay Geils Bluestime, and Latimore.

Also during the cruise, the second annual URBC Blues Society summit will convene, along with several blues industry workshops, at which participants will share information concerning the management and promotion of blues artists.

The cruise includes several ports-of-call and other non-music-related activities. For more information contact representatives of the Ultimate Rhythm & Blues Cruise in Kansas City, Mo.

FOR THE RECORD

Due to a production error, a photo ran in last week's issue with the wrong caption. Of course, we know that was James Brown, pictured with fellow Scotti Bros. artist Skeeter. Lo following is the show by the two at the House of Blues in Los Angeles.

SILK



Must Be Love. The members of University/Step-Son/Interscope quartet Pure Soul are surprised by Amos Keaton of Camden, N.J., independent retailer Dazz II Drive Thru, center, who baked a cake in celebration of the act's debut single, "We Be In Love." Flanking Keaton, from left, are Pure Soul's Shawn Allen, Keisha Shepherd, Kirstin Hall, and Heather Perkins.

long haul.

Silk comprises Gary "Big G" Glenn, Gary "Little G" Jenkins, Jonathan Rossboro, Jimmy Gates, and Timothy Cameron.

The Atlanta-based group burst onto the music scene in 1992 with its Keith Swett-produced album "Love Control," which went to No. 1 on the Top R&B Albums chart and sold 1.7 million units, according to SoundScan.

The album produced three top 10 hits, including the sexually sizzling

FOR THE RECORD

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(Continued on page 24)

Billboard® TOP R&B ALBUMS™

FOR WEEK ENDING SEPTEMBER 30, 1995

COMPILED FROM A NATIONAL SAMPLE OF RETAIL
STORE SALES REPORTS COLLECTED, COMPILED,
AND PROVIDED BY SoundScan®

THIS WEEK LAST WEEK 2 WKS AGO HITS/CHART

ARTIST TITLE PEAK POSITION

ALBUM & NUMBER (REBUTTING LABELS) (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE)

*** #1 No. 1 ***

SOUNDTRACK DEF JAM/RCA 52071/ISLAND (10/96/15/96) 5 weeks at No. 1 THE SHOW 1

BONE THUGS-N-HARMONY RUTHLESS 5505/RELATIVITY (10/96/15/96) E. 1999 ETERNAL 1

SOUNDTRACK A. MCA 1122P (10/96/15/96) DANGEROUS MINDS 2

FAITH EVANS GAO BOY 7203/ARISTA (10/96/15/96) FAITH 4

JUNIOR M.A.F.I.A. TURBO 12/14/95 (10/96/15/96) CONSPIRACY 2

(6) 6 9 XSCAPE 95101 EMI 47556/CD/ARISTA (10/96/15/96) OFF THE HOOK 3

RIAA/ICON KUST STAR STIRRING TONY STARKS (GHOST FACE KILLER) ONLY BUILT 4 CUBAN LIN 3

JOOCIE UPTOWN 11/29/94/MCA (10/96/15/96) THE SHOW, THE AFTER PARTY, THE HOTEL 1

BRIAN MCKNIGHT MEMPHIS SCORPIO (10/96/15/96) I REMEMBER YOU 4

D'ANGELO UN 2526/1 (10/96/15/96) BROWN SUGAR 3

(*) 6 * GREATEST GAINER ***

SOLO PERSPECTIVE 54901 -9 10/15/95 SOLO 11

12 12 13 6 TLC A. LFACE 2600/ARISTA (10/96/15/96) CRAZYINCOOL 2

13 11 11 11 LUNEV + ROD STAPLE 4052P (10/96/15/96) OPERATION STACKA 1

14 13 12 4 TWINKZ JOURNAL 52785/POLYDOR (10/96/15/96) CONVERSATION 8

15 14 14 14 MACK 10 7203/ARISTA (10/96/15/96) MACK 10 7

16 19 19 9 MONICA 10001 7203/ARISTA (10/96/15/96) MR. NRG 9

17 16 13 13 MICHAEL JACKSON HISTORY, PAST, PRESENT AND FUTURE BOOK 1 1

18 15 17 9 AFTER 7 VARIOUS 45047 (10/96/15/96) REFLECTIONS 7

19 17 16 27 2PAC A. INTERGROOVE 5229/POLYDOR (10/96/15/96) ME AGAINST THE WORLD 1

20 21 — REGINA BELLE COLUMBIA 6861/ (10/96/15/96) REACHIN' BACK 20

21 20 21 6 THE DOVE SHACK D/FUNERAL 5273/POLYDOR (10/96/15/96) THIS IS THE SHACK 13

22 18 18 55 THE NOTORIOUS B.I.G. BAD BOY 7203/ARISTA (10/96/15/96) READY TO DIE 3

23 NEW ► 1 M.C. HAMMICK 24/7/WARNER BROS (10/96/15/96) INSIDE OUT 23

24 23 22 10 SHAGGY A. IRISH 101 (10/96/15/96) BOOMBASTIC 11

25 22 20 51 BRANDY A. TONIGHT 610/ (10/96/15/96) BRANDY 1

26 25 34 8 TRU NO LIEUM 5393/INTERSCOPE (10/96/15/96) TRUE 25

27 26 24 42 MARY J. BLIGE UPTOWN 1115/MCA (10/96/15/96) MY LIFE 1

28 29 36 14 WILLIAM BECTON & FRIENDS INTERSCOPE 14/5 (10/96/15/96) BROKEN 28

29 NEW ► 1 E.S.G. PERSON 5373/INTERSCOPE (10/96/15/96) SALUD SA DIVA 29

30 24 23 55 B.G. KNOCUT & D'URETTA OUTKAST 5279/POLYDOR (10/96/15/96) REAL THOTHS 15

31 27 25 11 SOUTH CITY SURVIVE 5151/INTERSCOPE (9/96/15/96) ANOTHER DAY ANOTHER BALA 8

32 30 28 18 BUSHWICK BILL 4051/INTERSCOPE (10/96/15/96) PHANTOM OF THE RAPSA 3

33 28 25 55 BOIV II MEN A. MOTOWN 3/23 (10/96/15/96) II 1

34 31 27 36 BROWNSTONE A. MU 5728/EPIC (10/96/15/96) FROM THE BOTTOM UP 4

35 29 26 21 MOBB DEE 1000/64407/NA (10/96/15/96) THE INFAMOUS 3

36 34 44 7 AL GREEN THE NIGHT STORY 3000/INTERSCOPE (10/96/15/96) GREATEST HITS 34

37 35 27 15 C-BU JAZZ 7197/ (10/96/15/96) FROM THE CRYPT 4

38 MYSTICAL 3RD ROW 12/10/94 (10/96/15/96) MYSTICAL 38

39 36 39 9 GURU CHRYSPAL 3420/INTERSCOPE (10/96/15/96) JAZZMATAZZ VOL. II: NEW REALITY

40 40 35 41 KIRK FRANKLIN & THE FAMILY ♫ KIRK FRANKLIN & THE FAMILY 6

41 33 33 6 VARIOUS ARTISTS TORONTO 11/27 (10/96/15/96) JOHN JAMIS VOL. 1 33

42 42 41 5 BUDDY SANTON LOBBE CARBON 5241/PICTURES (10/96/15/96) TIL SHIRLO 27

(33) NEW ► 1 PEBBLES A. L2/90 STRAIGHT FROM THE HEART 43

44 54 42 7 THE JAZZMASTERZ 20/5/94 (10/96/15/96) THE JAZZMASTERZ II 35

45 43 40 5 PATRA 5100 MUSIC 6/30/94 (10/96/15/96) SCENT OF ATTRACTION 28

46 32 29 13 MOKENSTEIN OUTBREED 527364/ISLAND (10/96/15/96) AZZ 121 21

47 42 31 74 MONTELL JORDAN A. POLYDOR 5275/POLYDOR (10/96/15/96) THIS IS HOW WE DO IT 4

48 47 45 47 JOHN B. YAHU 550 650/Epic (10/96/15/96) BONFIRE 24

49 41 42 27 E-40 ► KOH WHIP 47556/CD/ARISTA (10/96/15/96) IN A MAJOR WAY 2

50 45 46 45 SADIE ► 6046084 (10/96/15/96) THE BEST OF DADE 7

51 49 48 44 METHOD MAN A. DEF JAM/52387/INTERSCOPE (10/96/15/96) TICAL 1

52 54 54 25 OL DIRTY BASTARD ► ELECTRA 101/52387/INTERSCOPE (10/96/15/96) RETURN TO THE 36 CHAMBERS 2

53 38 32 23 SOUNDTRACK A. MCA 5395/POLYDOR (10/96/15/96) FRIDAY 1

54 51 49 44 J. SPENCER MU/JAZZ 0551/INTERSCOPE (10/96/15/96) BLUE MOON 1

55 44 43 17 NAUGHTY BY NATURE TOMMY BOY 1117 (10/96/15/96) POVERTY'S PARADISE 1

56 50 38 25 SOUL FOOL REAL A. UPTOWN 11125/MCA (10/96/15/96) CANDY RAIN 5

57 64 65 87 TU-WANG CLAN A. UPTOWN 11125/MCA (10/96/15/96) ENTER THE TU-WANG (36 CHAMBERS) 8

(58) — — — ★ ★ ★ PACESETTER ★ ★ ★

59 55 50 50 SOUNDTRACK AC/DC AC/DC & A MULTI 52387/INTERSCOPE (10/96/15/96) CLOCKERS 58

60 61 64 17 BARRY WHITE A. AM 54015/INTERSCOPE (9/96/15/96) THE ICON IS LOVE 1

61 58 62 69 TONY THOMPSON GANT 24556/WARNER BROS (10/96/15/96) SESSUALION 17

62 56 53 65 PHIL PERRY BLUE 5100/Epic (10/96/15/96) PURE PLEASURE 1

63 53 58 11 BONE THUGS-N-HARMONY A. RUTHLESS 1524/INTERSCOPE (10/96/15/96) CREEPIN' ON AH COME UP (EP) 2

64 71 61 54 WAYMAN TWEETY MUJAZ 0550 610/MOTOWN (10/96/15/96) POWER FORWARD 4

65 66 60 53 GERALD LEVERT A. EASTWEST 414/INTERSCOPE (10/96/15/96) GROOVE ON 2

66 70 67 42 GLADYS KNIGHT ► MCA 10946 (10/96/15/96) JUST FOR YOU 1

67 57 52 17 THE DAYTON FAMILY PO BOX 5154/INTERSCOPE (10/96/15/96) WHAT'S ON MY MIND 38

68 60 51 29 SKEE-L-LO SUMPHAS 5248/SCOTT BROS (10/96/15/96) I WISH 1

69 63 56 15 ADINA HOWARD ► HECCA 6157/EASTWEST (10/96/15/96) DO YOU WANNA RIDE? 7

70 63 63 25 ALL-4-ONE K. LUUZ/ATLANTIC 8274/INTERSCOPE (10/96/15/96) AND THE MUSIC SPEAKS 31

71 68 77 49 THUG LIFE INTERSCOPE 923/INTERSCOPE (9/96/15/96) TOAST TO THE LADIES 6

72 48 72 7 BLACK MENACE EPC 007/INTERSCOPE (10/96/15/96) DRAMA TIME 4

73 75 69 148 KENNY G A. ARISTA 1866 (10/96/15/96) BREATHLESS 2

(74) — — — TOTALY INSANE IN A MINUTE 8/90 (9/96/15/96) BACK STREET LIFE 1

75 77 75 15 INCOGNITO TAUN/LAURENCE FOREST 5200/INTERSCOPE (9/96/15/96) 100 DEGREES AND RISING 29

76 66 96 93 R. KELLY A. JIVE 41527 (10/96/15/96) 12 PLAY 1

77 72 52 13 SEAN LEVERT MCA 10946 (10/96/15/96) THE OTHER SIDE 22

78 67 71 13 GRAND PUPA ULTRA 19/15/95 (10/96/15/96) YOUTRE GONNA LOVE IT 2

79 62 48 46 SCARFACE A.M.P. 10/9 3994/INTERSCOPE (10/96/15/96) THE DIARY 2

80 78 79 5 SUPER CAT CO. 1000 64197/ (10/96/15/96) THE STRUGGLE CONTINUES 60

81 88 68 7 SMOOTH T.N.T. 10/9 19/95 (10/96/15/96) SMOOTH 30

82 68 69 4 JASON WEAVER MOTOWN (10/96/15/96) LOVE AMBITION 69

(83) NEW ► 1 KRE-ENTRY CRIME BOSS HATE 7/18/95 (10/96/15/96) ALL IN THE GAME 11

84 83 91 19 MASTIC ACE INCORPORATED DELUXE VNR 5273/INTERSCOPE (9/96/15/96) SITTIN' ON CHROME 19

85 73 66 15 IMPROMPTU MUJAZ 5295 5205/MOTOWN (10/96/15/96) YOUTRE GONNA LOVE IT 52

86 74 79 29 BROTHA LYNN HUNG BACK MARCH 5257/INTERSCOPE (10/96/15/96) SONG OF DAISIES 26

(87) 95 89 26 VARIOUS ARTISTS SMOOTH GROOVE: A SENSUAL COLLECTION, VOL. 2 34

88 80 60 15 KUT KLOSE KEKEULETIA 61668/EG (10/96/15/96) SURRENDER 2

89 79 68 64 RAY & ROBERT ► 4000 512/INTERSCOPE (10/96/15/96) ALL THE GREATEST HITS 2

(90) 95 49 42 68 90 BOYZ 6/10/95 (10/96/15/96) NINETEEN NINETY QUINT 13

91 52 59 12 B.O.N.E. ENTERPRISE STUNNIN' JUKEBOX 10/20/94 (9/96/15/96) FACES OF DEATH 29

92 76 83 52 ANITA BAKER E. LEXXIA 10/55/65/65 (10/96/15/96) RHYTHM OF LOVE 1

93 66 80 31 VARIOUS ARTISTS SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 1 33

94 88 21 — VARIOUS ARTISTS D-SHOT PRESENTS BOSS BALLIN': BEST IN THE BUSINESS 15

95 89 44 43 BARRY WHITE HOLIDAY 5224/INTERSCOPE (10/96/15/96) ALL TIME GREATEST HITS 70

(96) NEW ► 1 MAYSA ALICE THUGZ TOUGH 10/26/95 (10/96/15/96) MAYSA 96

(97) NEW ► 1 EIGHTBALL & MJSC SONGS 10/29/95 (10/96/15/96) ON THE OUTSIDE LOOKIN' IN 12

98 64 42 21 RAY LUV YOUNG SLANDER 10/27/95 (10/96/15/96) FOREVER HUSTLIN' 1

99 92 72 74 MICHAEL SPEECH MEDEA 10/28/95 (10/96/15/96) NO EQUAL 58

100 106 72 21 SNOOP DOGGY DOGGY 5224/INTERSCOPE (10/96/15/96) DOGGY STYLE 1

ALL sales with the greatest sales gain this week. * Recording Industry Association of America (RIAA) certification for shipment of 250,000 album units (\$250,000 for LPs), with multiplatinum units indicated by a numerical rating symbol. **Artist indicates LP or available. Most tape price, and CD prices, are suggested retail. Tape prices marked ED, and all other CD prices, are expected prices, which are projected to wholesale price. Greatest Gainer chart's legend unit increase. Postscript indicates biggest percentage growth. Heatsbeater Impact shows albums removed from Heatsbeater this week. □ indicates past or present Heatsbeater title. © 1995, BMG/BPI Communications, and SourceScan, Inc.

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5 ALBUMS, 13 SINGLES, OVER 2.5 MILLION IN SALES, THE ONE AND ONLY BREED



Album Available October 3rd

(WRA 8150-2/4)

Features Current Singles "Well Alright"/"Real MC"

(MCS95-338/12PO-338)

THIS IS HOW HE DID IT



MC BREED & DFC
5064105-1/2/4



20 Below
WRA6209-2/4



The New Breed
WRA62120-2/4



Funkified
WRA62155-1/2/4



Big Baller
WRA62148-2/4



Billboard
FOR WEEK ENDING SEPTEMBER 30, 1995

HOT R&B SINGLES™

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS,
R&B RADIO PLAYLISTS, AND RETAIL SINGLE SALES COL-
LECTED, COMPILED, AND PROVIDED BY SoundScan



WEEK	LAST WEEK	THIS WEEK	POS. ON CHART	TITLE	ARTIST	LABEL & NUMBER/DEBUT/RELEASE DATE		PEAK POSITION
						PRODUCER (SONGWRITER)	SONGWRITER	
1	NEW	1	1	FANTASY	***** No. 1/HOT SHOT DEBUT *****	1 week ago	COLUMBIA 7863	1
2	1	5	5	YOU ARE NOT ALONE	MICHAEL JACKSON	(C) MICHAEL JACKSON	1	1
3	2	2	7	SNAKES & PARADES (FROM "DANGEROUS MINOS")	COOL FLUKE FEATURING L.V.	(C) COOL FLUKE	1	2
4	12	2	2	I HATE U	BRANDY	(C) (B) (V) (W) (NPG 17) (1) (M) (R) (C) (L)	4	3
5	3	4	6	BROKENHEARTED	MONICA	(C) (L) (C) (ADVANCE 21/52)	3	3
7	14	3	3	RUNAWAY	JANET JACKSON	(C) (L) (C) (ADVANCE 21/52)	6	3
9	11	3	9	HEAVEN	SOLO	(C) (M) (L) (C) (PERSPECTIVE 7/8)	7	3
14	18	10	10	TELL ME	GROOVE THEORY	(C) (L) (C) (ADVANCE 21/52)	8	5
5	5	7	11	LET ME DO YOU RIGHT	AFTER 7	(C) (L) (C) (ADVANCE 21/52)	5	5
16	22	5	7	LET ME DO YOU RIGHT	DEBORAH COX	(C) (L) (C) (ADVANCE 21/52)	5	5
11	4	5	17	I GOT IT ON	LUNIZ	(C) (L) (C) (ADVANCE 21/52)	4	5
12	10	9	14	YOU USED TO LOVE ME	FATH EVANS	(C) (L) (C) (ADVANCE 21/52)	4	5
13	18	17	13	SUGAR HILL	SHAGGY	(C) (L) (C) (ADVANCE 21/52)	12	12
14	6	4	21	BOOMASTICIN THE SUMMERTIME *	SHAGGY	(C) (L) (C) (ADVANCE 21/52)	12	12
15	16	9	9	ON THE DOWN LOW	BRIAN MCKNIGHT	(C) (L) (C) (ADVANCE 21/52)	15	15
16	8	6	19	THE B.M.N.	MICKY STERN	(C) (L) (C) (ADVANCE 21/52)	2	2
17	9	8	8	BROWN SUGAR	D'ANGELO	(C) (L) (C) (ADVANCE 21/52)	11	11
13	11	11	18	YOU MUST BE IN LOVE	POUL SOLI	(C) (L) (C) (ADVANCE 21/52)	11	11
17	10	15	10	ONE MORE CHANCE/STAY WITH ME *	THE NOTORIOUS B.I.G.	(C) (L) (C) (ADVANCE 21/52)	10	10
20	21	19	6	HOW HIGH (FROM "THE SHOW")	REDMAN/METHOHD MAN	(C) (L) (C) (ADVANCE 21/52)	10	10
21	19	15	11	PLAYER'S ANTHEM	JUNIOR M.A.F.I.A.	(C) (L) (C) (ADVANCE 21/52)	8	8
22	20	12	6	15TH OF THIS MONTH	KID ROCK	(C) (L) (C) (ADVANCE 21/52)	7	7
23	22	21	17	WATERFALLS *	BOONE THUGS-N-HARMONY	(C) (L) (C) (ADVANCE 21/52)	12	12
24	20	17	20	FREKKY N U *	TLC	(C) (L) (C) (ADVANCE 21/52)	4	4
25	30	—	2	FEEL THE FUNK (FROM "DANGEROUS MINDS")	JODECI	(C) (M) (L) (UPTOWN 55032)	3	3
26	23	15	15	FEELS SO GOOD	IMMATURE	(C) (L) (C) (ADVANCE 21/52)	3	3
27	26	23	23	SOMEONE TO LOVE *	SCARFACE	(C) (L) (C) (ADVANCE 21/52)	8	8
28	29	29	24	500 LEVEL (FROM "THE SHOW")	JON FEAR FEAR BABY	(C) (L) (C) (ADVANCE 21/52)	7	7
29	29	29	24	TAKE IT PERSONAL (JUST ONE OF DAY'S DADS)	MONICA	(C) (L) (C) (ADVANCE 21/52)	1	1
30	28	26	28	SOMETHING 4 A HONEYZ	MONTELL JORDAN	(C) (L) (C) (ADVANCE 21/52)	18	18
31	31	27	36	LOVE T.K.O.	REGGIE BELLE	(C) (L) (C) (ADVANCE 21/52)	3	3
32	32	18	18	BEST FRIEND	BOYZ II MEN	(C) (L) (C) (ADVANCE 21/52)	4	4
33	32	14	14	LOVATION (FROM "THE SHOW")	BRANDY	(C) (L) (C) (ADVANCE 21/52)	7	7
34	32	13	13	LOVAMBITION (CALL ON ME)	JASON WEAVER	(C) (L) (C) (ADVANCE 21/52)	7	7
35	36	24	24	500 LEVEL (JUST ONE OF DAY'S DADS)	MONICA	(C) (L) (C) (ADVANCE 21/52)	1	1
36	34	26	28	SOMETHING 4 A HONEYZ	MONTELL JORDAN	(C) (L) (C) (ADVANCE 21/52)	18	18
37	37	36	36	LOVE T.K.O.	REGGIE BELLE	(C) (L) (C) (ADVANCE 21/52)	3	3
38	33	23	23	WATER RUNS DRY *	BOYZ II MEN	(C) (L) (C) (ADVANCE 21/52)	4	4
39	38	38	4	M.C.'S ACT LIKE THEY DON'T KNOW	KRS-ONE	(C) (L) (C) (ADVANCE 21/52)	37	37
40	41	40	7	CURSE (FROM "DANGEROUS MINOS")	RAJAH HALL	(C) (L) (C) (ADVANCE 21/52)	36	36
41	49	49	5	Pretty Girl	JON B.	(C) (L) (C) (ADVANCE 21/52)	39	39
42	48	49	10	SE ENCOURAGED	WILLIAM BEGAN & FRIENDS	(C) (L) (C) (INTERSOUND 11/95)	33	33
43	39	29	29	CRAZY LOVE (FROM "JASON'S LYRIC")	BRUNN MCKNIGHT	(C) (L) (C) (ADVANCE 21/52)	45	45
44	37	37	27	YOU SEE (FROM "NEW JERSEY DRIVE")	PEBBLES	(C) (L) (C) (ADVANCE 21/52)	3	3
45	47	48	5	ARE YOU READY?	SHAG	(C) (L) (C) (ADVANCE 21/52)	44	44
46	45	50	5	CON WITH ME	SHAG	(C) (L) (C) (ADVANCE 21/52)	44	44
47	45	45	9	TONITE	A FEW GOOD MEN	(C) (L) (C) (ADVANCE 21/52)	15	15
48	45	42	5	YOU CAN'T RUN	VANESSA WILLIAMS	(C) (L) (C) (ADVANCE 21/52)	22	22
49	37	16	9	SUMMERTIME IN THE LBC (FROM "THE SHOW")	THE DOVE SHACK	(C) (L) (C) (ADVANCE 21/52)	37	37
50	46	37	13	I CAN'T TELL YOU WHY	BROWNSTONE	(C) (L) (C) (ADVANCE 21/52)	22	22
49	44	35	14	I WISH *	KEE-L-O	(C) (L) (C) (SUMMER 7/93)	33	33
50	69	—	2	TEMPTATIONS	2PAC	(C) (L) (C) (SUMMER 7/93)	50	50

LAST WEEK	ARTIST	WAS	SONG	TITLE	LABEL & TAPE NUMBER/TRACK NUMBER
51	52	—	2	REAL HIP HOP D.F. PREVIEW: THE STYLIN' HOME	• DAS EFX (CT) (T) DASH EAST
52	—	2	WEST UP!	• * * * GREATEST GAINER/AIRPLAY * * *	• W.C. & THE MAAD CIRCLE (C) • REAGANATOR
53	53	58	7	IF YOU WANT IT JAY-Z, DR. DRE, E-40, 50 CENT, SNOOP DOGG, B-BOY CHINO	• SOUL FOR REAL • RUMBLE IN THE JUNGLE
54	64	85	4	WHAT ABOUT OUR LOVE? B.HANTE & RETROFETT & STRAY CAT TEMPLE	• MAYSA (CT) (T) (C) BLUE THANG 3015 GRP
55	63	63	5	HANDLE OUR BUSINESS KID KOALA, KATIE BROWN	• TONY THOMPSON (CD) (GRANT) 5000 GRP
56	51	54	14	LOVE DON'T LOVE NOBODY GUCCI MAMBA & JEFFERSON	• PHIL PERRY (CT) (C) (E) (L) (M) (R) (S) (T) (V) (W)
57	47	36	9	PULL UP TO THE BUMPER SHAKESPEARE G. JONES	• PIA ZADEH (CT) (T) (U) (V) (W) (X) (Y) (Z)
58	54	52	3	KISS FROM A ROSE (FROM "BATMAN FOREVER") THE NEALZ	• SEAL (CT) (T) (U) (V) (W) (X) (Y) (Z)
59	61	80	5	SO MANY TEARS CULINA PROJECT (TOM SAWAY) (T) (HAROLD J. TAYLOR) E. BAKER'S WIMMER	• 2PAC (CT) (M) (T) (U) (V) (W) (X) (Y) (Z)
60	46	43	14	ALL I WANT IS YOU TOMMY LEE MARTIN	• TINA MOORE (CT) (M) (T) (U) (V) (W) (X) (Y) (Z)
61	—	2	I WANNA LOVE LIKE THAT JOHN GRIFFIN (BEATZ-IT)	• STREET LIFE	
62	56	53	29	MY UP AND DOWN TOMMY LEE MARTIN, C.P. HARRIS, LOMAKA F. JAMES	• TONY THOMPSON (CD) (GANT) 5111 WARNER BROS
63	55	44	12	YOU BRING ME JOY / LOVE YOU CHAMPIONSHIP COMBOS (BLUES 2) CHAMPIONSHIP B. HAMMER'S 4-HOUSE	• ADINA VAUGHN (CD) (T) (U) (V) (W) (X) (Y) (Z)
64	56	54	17	SUBLIM' FUNK BUDIMON, RAMONE MC NEILANNE & B. HAMMER'S 4-HOUSE	• M.C. HAMMER FEATURING VMAC (CD) (T) (U) (V) (W) (X) (Y) (Z)
65	59	70	6	CAN I TOUCH YOU THERE? JAZZIE B. (JAZZIE B. JAZZIE)	• MICHAEL BOLTON (CD) (T) (U) (V) (W) (X) (Y) (Z)
66	60	82	3	FITTIN' MY CHROME EVERY DAY	• NASTA ACE FEATURING D.J. D
67	67	67	4	ROUND & ROUND TOMMY LEE MARTIN, WILLIAMS W. CRIPPIN	• TWINTZ (CT) (T) (U) (V) (W) (X) (Y) (Z)
68	60	60	13	SMILE ON LESTER F. NOELLES & INOUE AS COOKIES	• SEAN LEAVET (CD) (ATLANTIC 5101)
69	57	57	4	WHATZ UP, WHATZ UP TOMMY LEE MARTIN (LA 1992)	• PLAYA PONCHO FEATURING L.A. SNO (CT) (T) (U) (V) (W) (X) (Y) (Z)
70	63	71	10	FEEL MELOW ♫ TOMMY LEE MARTIN (LA 1992)	• NAUGHTY BY NATURE (CD) (T) (U) (V) (W) (X) (Y) (Z)
71	49	41	17	I CAN LOVE YOU LIKE THAT K. NELLY & KORN (K. NELLY NOVEMBER NOVEMBER) PORTER	• NAUGHTY BY NATURE (CD) (T) (U) (V) (W) (X) (Y) (Z)
72	16	55	16	LOVE ENTHUS. JAZZIE B. (JAZZIE B. JAZZIE)	• ALL-4-ONE (CD) (T) (U) (V) (W) (X) (Y) (Z)
73	—	2	TAKE ME HIGHER N.M. ARLEN & M. ARLEN & D. ARLEN & G. ARLEN	• SOUL II SOUL (CD) (T) (V) (W) (X) (Y) (Z)	
74	79	66	19	FOE LIFE GEORGE BENSON, TOE QUEEN	• MACK 10 (CD) (T) (U) (V) (W) (X) (Y) (Z)
75	70	65	10	MANHATTAN NATURE MONTEALIANA, MONATA, MILLE, MONTA & MONTELA IN STEREO	• MADONNA (CD) (T) (U) (V) (W) (X) (Y) (Z)
76	76	76	15	MIND BLOWING K. NELLY & KORN (K. NELLY NOVEMBER NOVEMBER)	• DAVID JOSIAS (CD) (T) (U) (V) (W) (X) (Y) (Z)
77	—	2	FADES EM ALL K. NELLY & KORN (K. NELLY PHILLIPS & NELLY D-STYTHON)	• JAMAAL (CD) (T) (U) (V) (W) (X) (Y) (Z)	
78	78	76	6	JEEPS, LEX COUPS, BIMBA & BENZ K. NELLY & KORN (K. NELLY MC KORN, K. NELLY CHELS, KORNBUDDAH TM GANG)	• LOST BOYZ (CD) (T) (U) (V) (W) (X) (Y) (Z)
79	83	89	4	SLAM D. ROLL & ELLIE Y. ARROW IN THOMPSON	• BEENIE MAN (CT) (IRLAND) JAMMING AT STANDALAND
80	62	62	9	STAY WITH ME K. NELLY & KORN (K. NELLY HARVEY)	• BEBE & CECE WINANS (CD) (T) (U) (V) (W) (X) (Y) (Z)
81	92	92	3	CLAP YA HANDS NOTHIN' BY NATTES (IN GUSTA, CLOTHES, BROWN H. PEPPER J. HATT, A. COOPER)	• NAUGHTY BY NATURE (CD) (T) (U) (V) (W) (X) (Y) (Z)
82	84	84	6	THE NO FACTOR K. NELLY & KORN (K. NELLY MC KORN, K. NELLY FERNANDEZ J. WATSON R. REYS)	• MAD SKILLZ (CD) (T) (U) (V) (W) (X) (Y) (Z)
83	NEW	1	TAKE ME HIGHER N.M. ARLEN & M. ARLEN & D. ARLEN & G. ARLEN	• DIANA ROSS (CD) (T) (U) (V) (W) (X) (Y) (Z)	
84	—	2	YAH! AINT READY YET K. NELLY & KORN (K. NELLY MC KORN, K. NELLY CHELS, KORNBUDDAH TM GANG)	• MYSTIKAL (CD) (T) (U) (V) (W) (X) (Y) (Z)	
85	90	74	8	I PASS IT EMMETT, MATT, JAMES, ANDREW, NATHAN, WILLIAM, DEPECHE MODE	• THE Q4D PROJECT FEATURING D.O.D. ALL-STARS (CD) (T) (U) (V) (W) (X) (Y) (Z)
86	81	81	4	WHERE'S DA PARTY AT? K. NELLY & KORN (K. NELLY MC KORN, K. NELLY CHELS, KORNBUDDAH TM GANG)	• DOUG E. FRESH (CD) (T) (U) (V) (W) (X) (Y) (Z)
87	75	68	15	THE MANY WAYS O. HALL IS HALL A BOOM	• USHER (CD) (T) (U) (V) (W) (X) (Y) (Z)
88	83	75	14	LET THEM EAT (THE WORD) K. NELLY & KORN (K. NELLY MC KORN, K. NELLY FERNANDEZ H. MC CASEY)	• 2PAC (CD) (T) (U) (V) (W) (X) (Y) (Z)
89	77	77	3	RETURN OF THE CROOKLYN DOGGERS (FROM "CLOCKERS") D. FREDERICK, THREE, B. BROWN, J. LEE, THE CROOKLYN DOGGERS	• CROOKLYN DOGGERS '95 (CD) (T) (U) (V) (W) (X) (Y) (Z)
90	71	56	13	AFFECTION K. NELLY & KORN (K. NELLY MC KORN, K. NELLY CHELS, KORNBUDDAH TM GANG)	• JOHNY WALKER (CD) (T) (U) (V) (W) (X) (Y) (Z)
91	73	61	9	WARM SUMMER OAZE A. SMITH & B. SMITH (A. SMITH & B. SMITH)	• VYBE (CD) (T) (U) (V) (W) (X) (Y) (Z)
92	74	69	15	SPRINGTIME ME K. NELLY & KORN (K. NELLY MC KORN, K. NELLY CHELS, KORNBUDDAH TM GANG)	• E-40 (FEDERAL) (CD) (T) (U) (V) (W) (X) (Y) (Z)
93	82	72	13	COLORS OF THE WIND (FROM "POCAHONTAS") K. THOMAS & ALEXANDRA SCHWARTZ	• VANESSA WILLIAMS (CD) (T) (U) (V) (W) (X) (Y) (Z)
94	NEW	1	ANYTHING K. NELLY & KORN (K. NELLY MC KORN, K. NELLY CHELS, KORNBUDDAH TM GANG)	• Q. ONE (CD) (T) (U) (V) (W) (X) (Y) (Z)	
95	72	—	WHAT YOU WANNA DO? ICE CUBE (ICE CUBE MC ICE)	• KAUSLION (CD) (T) (U) (V) (W) (X) (Y) (Z)	
96	86	86	3	WHERE Z DA PARTY ATT? MC JET, MC JET, MC JET	• MARLEY MARLEY (CD) (T) (U) (V) (W) (X) (Y) (Z)
97	87	73	20	NEVER GONNA LET YOU GO MC JET, MC JET, MC JET	• TINA MOORE (CD) (T) (U) (V) (W) (X) (Y) (Z)
98	NEW	1	FOR MY MAN K. NELLY & KORN (K. NELLY MC KORN, K. NELLY CHELS, KORNBUDDAH TM GANG)	• E. RAGING B. KODD (CD) (T) (U) (V) (W) (X) (Y) (Z)	
99	NEW	1	THIS IS NOT A GOODREY K. NELLY & KORN (K. NELLY MC KORN, K. NELLY CHELS, KORNBUDDAH TM GANG)	• SUBWAY (CD) (T) (U) (V) (W) (X) (Y) (Z)	
100	86	86	4	HEAD NOOO K. NELLY & KORN (K. NELLY MC KORN, K. NELLY CHELS, KORNBUDDAH TM GANG)	• HOGGE (CD) (T) (U) (V) (W) (X) (Y) (Z)

Records with the greatest airplay and sales gains this week. Videoclip. Recording Industry Asian, Q1 America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numerical follow-the-symbol. Catalog number is for cassette single. *Artist indicates catalog availability is for cassette maxi-single, regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability.

Hot R&B Airplay

Compiled from a national sample of stations polled by Broadcast Data Systems' Radio Track service. All stations are electronically monitored 24 hours a day, 7 days a week.

Reference: # of times of airplay with Arbitron label.

Data is used in the Hot R&B Singles chart.

THIS WEEK LAST WEEK

LAST WEEKS ON

TITLE ARTIST/LABEL/DISTRIBUTING LABEL

** NO. 1 **

1 1 13 YOU ARE NOT ALONE MICHAEL JACKSON (MIC) 7 take it to you

2 4 4 FANTASY TAYE BROWN (TAYE)

3 2 9 BROKENHEARTED BRANDY (BRANDY)

4 3 5 I HATE U JONATHAN BRADY (JONATHAN)

5 5 16 'TIL YOU DO ME RIGHT AFTER 3 THURSDAY

6 15 6 RUMAWAY DARRYL (DARRYL)

7 12 6 WHO CAN I RUN TO KAGUE? (KAGUE)

8 7 7 YOU USED TO LOVE ME JONATHAN BRADY (JONATHAN)

9 6 8 BROWN SUGAR LISA (LISA)

10 11 6 GANGSTA'S PARADISE COOL GUY FEATURING L.T. (OGRA)

11 10 10 TELL ME JONATHAN BRADY (JONATHAN)

12 25 9 SOMETHING COOL JON FEATURING JEFFREY (JEF)

13 9 17 ONE MORE CHANCE/STAY WITH ME JONATHAN BRADY (JONATHAN)

14 26 10 WATERFALLS TLC (LACE/ARTIST)

15 6 15 NITS' NINE MONUMENTAL (OUTRAGE/STYLISLAND)

17 17 9 NEVER JONATHAN BRADY (JONATHAN)

13 13 13 ON THE DOWN LOW TONY (TONY) MERCURY

21 25 12 SOMETHING JON FEATURING JEFFREY (JEF)

14 17 12 YOU MUST BE IN LOVE JONATHAN BRADY (JONATHAN)

18 21 11 WATERFALLS TLC (LACE/ARTIST)

20 32 12 WATER RUNS DRY JONATHAN BRADY (JONATHAN)

22 26 17 FEELS SO GOOD RICKIE (C. CO. 911/COLUMBIA)

23 11 14 DOMINOSTIC COOL GUY FEATURING L.T. (OGRA)

22 23 15 BEST FRIEND JON FEATURING JEFFREY (JEF)

14 24 16 FREEK 'N YOU JOKO (OPTIMUS)

27 25 12 SUSI'S HILL JONATHAN BRADY (JONATHAN)

19 34 15 PLAYER'S ANTHEM JONATHAN BRADY (JONATHAN)

27 33 13 FEEL THE PUNK JONATHAN BRADY (JONATHAN)

25 26 14 DON'T TAKE IT PERSONAL JONATHAN BRADY (JONATHAN)

30 33 12 LOVE AFFECTION (CALL ON ME) JONATHAN BRADY (JONATHAN)

25 23 13 I ST OF THIS MONTH JONATHAN BRADY (JONATHAN)

31 38 13 ALREADY MISSING YOU GENO & EDE (GENO & EDE/SEASIDE)

29 26 15 CAN'T YOU SEE JONATHAN BRADY (JONATHAN)

23 32 13 CRAZY LOVE BRUNO MARS (MERCURY)

34 31 9 I GOT'S ON IT JONATHAN BRADY (JONATHAN)

36 5 9 VIBIN' JON HAMILTON (MERCURY)

35 50 4 CRUSH D'ANGELO (DAMI)

37 29 10 HOW 4 MONEY ZION MOONELLA JORDAN (PRO/ARTISTS)

Records with the greatest sales gains. © 1995 Billboard Communications and SoundScan, Inc.

THIS WEEK LAST WEEK

LAST WEEKS ON

TITLE ARTIST/LABEL/DISTRIBUTING LABEL

** NO. 1 **

24 42 7 HOW HIGH REDEMPTION/HOLO (DET/JAM ROLL)

16 45 13 WE ENCOURAGED YOU TO BE A FRIEND (INTERLUDE)

45 15 18 TONIGHT'S THE NIGHT BRUNO MARS (MERCURY)

41 41 10 COUGHING (ART) ALEX (ART)

32 37 9 YOU CAN'T RUN COOL GUY FEATURING LYING HERCULES

45 45 6 LOVE & Q. REGGAE BELT (COLVIL)

44 43 13 LOVE DON'T LOVE NOBODY COOL GUY FEATURING LYING HERCULES

42 42 3 LIKE THIS AND LIKE THAT MONICA (PRO/MARIA)

55 45 5 PRETTY GIRL (PRO/MARIA/550 MUSIC)

47 52 6 TOMITE COOL GUY (APOLLO/ARTIST)

11 11 6 I WISH SKEE-6 (LUDWIG/SCOTT BIRDS)

55 54 4 ARE YOU READY? COOL GUY FEATURING LYING HERCULES

59 39 12 I CAN'T TELL YOU WHY BRUNO MARS (MERCURY)

51 61 2 COME WITH ME COOL GUY FEATURING LYING HERCULES

52 46 2 TEMPTATIONS 2 COOL (INTERLUDE)

53 46 2 I WANNA LOVE LIKE THAT COOL GUY FEATURING LYING HERCULES

54 60 4 HANDLE OUR BUSINESS COOL GUY FEATURING LYING HERCULES

55 1 — I TEST HIGH COOL GUY (COOL GUY/INTERLUDE)

54 44 15 SO MANY TEAMS COOL GUY FEATURING LYING HERCULES

57 52 2 AIN'T HUTHIN' BUT A THING SALE (MINT/INTERLUDE)

59 51 3 YOU MAKE FEEL LIED... COOL GUY FEATURING LYING HERCULES

50 51 3 LOVE DON'T LOVE NOBODY COOL GUY FEATURING LYING HERCULES

50 51 5 SOUL FOR REAL (INTERLUDE)

51 54 18 MY UP AND DOWN COOL GUY FEATURING LYING HERCULES

52 52 2 MC'S ACT LIKE THEY DON'T KNOW KIDS ONE (KIDS ONE)

57 45 5 SUMMERTIME IN THE LIC COOL GUY FEATURING LYING HERCULES

59 55 5 REPAIR YOU WALK OUT OF MY LIFE MONICA (PRO/MARIA)

52 63 2 EVERY DAY IT RAINS COOL GUY FEATURING LYING HERCULES

62 2 ALL I CAN DO COOL GUY STREET LIFE/STYLISLAND

52 34 2 TINA MOREO STREET LIFE/STYLISLAND BROS.

57 36 4 FULL OF THE BUMPER COOL GUY FEATURING LYING HERCULES

56 72 2 GIRLS TOWN COOL GUY FEATURING LYING HERCULES

65 63 4 KICK YOUR GAME COOL GUY (INTERLUDE)

65 63 4 KICK YOUR GAME COOL GUY (INTERLUDE)

57 65 4 I GOT'S ON IT COOL GUY FEATURING LYING HERCULES

70 75 2 WHAT ABOUT OUR LOVE? COOL GUY FEATURING LYING HERCULES

61 67 7 MINO BLADING DAVID (2556) (INTL)

72 1 — LOVE EVER DAY NAUGHTY BY NATURE (TOMMY BOY)

23 46 16 FEEL ME FLOW NAUGHTY BY NATURE (TOMMY BOY)

50 76 9 MADISON MISTRESS COOL GUY (INTERLUDE)

74 26 2 I MISS YOU (COME BACK HOME) MONICA (PRO/MARIA)

50 76 9 MADISON MISTRESS COOL GUY (INTERLUDE)

50 22 2 I MISS YOU (COME BACK HOME) MONICA (PRO/MARIA)

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Hard Times A Blessing For Michael Watford

IT IS HEARTENING to see that the coldness of this industry will not keep gifted belter Michael Watford down for more than a minute. After a recent dark phase, during which he was dropped from EastWest Records and ended his alliance with the Smack Productions posse, he rebounded with the wonderful soul-music "Love Changes Over," his first single from the up-and-coming Hard Times label.

Watford's gospel-reared style has gotten smoother with time and experience, and he boldly illustrates the potential link between spirituality and sensuality on this song, which he wrote with its producers, **Pete Heller and Terry Farley**. Heller and Farley, who also sing with the requisite ripples piano lines, as well as piles of pillow talk lyrics and a firm, R&B-coated baseline.

In other mixes of "Love Changes Over," DJ Pierre brings his signature Wild Pitch sound to the table to useful effect, while Hard Times' resident DJ/producion team, the Salt City Orchestra, takes Watford's melodic vocal line and adds an intriguing impression with a remix that strips the track down to a lean, hip-swinging groove that serves Watford's voice extremely well. Cannot wait to hear more from this promising new team.

Watford has already completed a second single for Hard Times, "I Am What I Am," for which the singer has been joined by producer Marshall Jefferson. That track will tentatively be available in November and will sport remixes by Farley and Heller, among others. According to Hard Times president Steven Raines, Watford will soon enter the studio with inner city mastermind Kevin Saunderson for cuts that will be featured on Watford's first album for the U.K.-based indie label.

The next logical step would be for a smart U.S. major label to come to the party with a contract. Do we dare be so hopeful?

THEN AGAIN, we are learning that residence at a stateside major shouldn't always be considered the definitive mark in a solo artist's career. The most recent example is Zimbabwean siren Rozalla, who has been dropped from Epic's roster less than three months after the stateside release of her second album, "Look No Further."

According to Frank Cerulo, director of marketing at the label, the move is due to lack of sales action for the record, which is aimed at people to know that sometimes decisions like these are not made because of the creative strength of a record, but because of numbers—and not necessarily domestic numbers," he says. "The sad thing is that this record was not a hit internationally. Her success here was highly dependent on success in the U.S."

"Look No Further" garnered acclaim in the mainstream for its feisty and cohesive blend of club, R&B, and pop sounds. Since no one from the label was available to com-



by Larry Flick

ment on the matter, we are left to ponder and speculate the circumstances.

In the end, we believe that there is a label out there with the vision and energy to make Rozalla the star she deserves to be. But it is important to remember that for every fledgling dance act signed to a major (even with the cross-over potential of Rozalla), there are a dozen or more superstar and a handful of rock bands getting all hands called to promotion deck. Food for thought.

IN DA MIX: Every time we watch another disco-era dive step forward with a new project (and there sure have been a lot of 'em lately), we feel compelled to point down the road and wonder if it's just a matter of time before it emerges during that period—and ask what exactly it will take to get her back into the recording studio.

Until she picks up the phone with an answer (where are ya, doll?), we will have to be content with "The Queen's Anthems," a compilation of tribal house reconstructions of such vintage Houseways jams as "Dreaming" and "Love Session" by producer/dj-mixing Andrew Koma, Terrence Parker, and the Oxford Boys.

Available on U.K. indie 6x6 Records, "The Queen's Anthems" relies heavily on several quirky, sample-happy concoctions by producer Johnny Vicious who deftly twists and bends the original disco tracks into grooves that are downright irresistible. The set's cheeky title cut is already a proven smash, as is the equally infectious "Stand Up." For those who need a history lesson, original versions of "Hi! And Run" and "Love Sensation" close the collection.

Speaking of cheeky, hit Vicious Music's latest offering is two new notable tracks, "Brooklyn A Train" by Houstown is a fairly hard and direct deep-house dub that benefits tremendously from the mixing input of Height 611, whose imaginative way with a synth is matched by his forceful percussion breaks.

The more commercial of the two Vicious Music releases is "Salvation Mountain" by the Hill Crew (aka Vicious) and a posse of his chosen studio pals. Try to keep track of the samples on this smokin' double pack, which features a must-hear reworking of the classic "Magic Bird Of Fire."

With the onset of "The Sunshine After The Rain," Euro-NRG act New Earth Project has shifted gears and puts its energy behind promoting its charming and highly photogenic front woman, Berri. At a time when there are too many oddly named acts of this ilk with imageless

female voices, focusing on creating a distinctive look and sound for Berri is a wise decision.

The singer lives up to the challenge with a playful performance that should be attractive to a variety of audiences. Dancing Divas and Two Cowboys have a go at mixing and matching "After The Rain" with the former striking the more sturdy balance between hearty rhythms and infectious melody. A winner from 3-Beat Records in Liverpool, England.

Hangin' on an NRGetic vibe for a moment longer, Dance Music Authority honcho Gary Haylett displays a modicum of an A&R mogul as the executive producer of "DA Dance" (cate). A mix of electro and house twirlers on the Los Angeles-based Interbit Records. The track listing is a savvy blend of well-known hits, such as "Don't You Wanna Know" by Abigail and "Let The Beat Go On" by Dr. Alban, with lesser-known nuggets, such as "Where R U Now" by T-Spoon (first heard on the Bel Air No. 1 Music Records) and "Charm" by Italo-sirens Motella. A festive time will be had by all who give this one a whirl.

KNOCKIN' BEATS: Simly Red's sterling new EastWest album, "Life," is previewed with "Fairground," a rattling pop/soul number that rumbles with tribal percussion but is otherwise a bit of a letdown. "Give It Up" by the Goodman, Mick Hucknall's warmly familiar voice is perfectly at home in a batch of remixes that range from atmospheric trance to sultry house. Rollo and Sister Bliss get caught up in the romantic drama of the song, weaving a new arrangement that sweeps with cinematic grandeur, while Ciazz Hall and Steve Ciazz add some funk to the mix. Houser's performances with the galloping groove and fleshly disco keyboards. Finally, John Graham goes a little too left of center with an ambitious "Stand Up." For those who need a history lesson, original versions of "Hi! And Run" and "Love Sensation" close the collection.

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Starr Gives Thanks. Enduring pop/dance singer Brenda K. Starr celebrates the release of "Thank You," the first single on her own Faith Records in New York. Produced by David Ventura, the single is available now on CD and cassette and is distributed by the independent Substance Records and is beginning to gain airplay in clubs and on crossover radio mix-shows throughout the U.S. Starr is currently dividing her time between promotional appearances and writing material for an album due in early '96. She is also scouting new talent for Faith and will be presently announcing her first signings. Pictured, from left, are Starr, Ventura, and Substance director of A&R and promotion Anthony Holland.

ent/electro remix that does not quite jibe with the song—though the music on its own merit is quite nice. We would like to hear more of Graham's work.

Among the more appetizing morsels on the menu of East Coast underground jam right now is an interesting mix of tracks from 12-inchers by 6 String Boyz, an increasingly prominent New York producers DJ Choco and Aleks de Carvalho. The two wrap a shoulder-blade' deep-house groove around a throaty sex vamp by the ever-visible Michelle Weeks, cushioning her wonderfully mind-numbing "deep down" mantra with a rolling, single-fingered piano line and whooshing synths.

Once you get past the two club-ready mixes, join your brain with the unexpected funky downtime original version, which allows Weeks to prove her mettle as a songstress above and beyond the sometimes limiting realm of dance.

For a radically different mood, go to the inside of this oh-so-essential single on No Mystery Records and swim through the lovely "People Of The World." With its nimble jazz guitar licks, silken disco strings, and rousing vocal chants of the track's title, we were left with the aftertaste of a vintage M.F.S.B. recording. Delish...

Ahough Kenny "Dope" Gonzalez and "Little" Louis Vega are keeping mighty busy with a long list of high-profile projects, the two clearly enjoy grabbing the opportunity to simply go into the studio and jam. For evidence, investigate "The Bounce," a dark and trippy duet they offer under the name KenLou and release earlier this year in New York, Indie, and Atlanta. The track is not a lot to chat about, other than that the bassline is phat, the synth loops chewy, and, overall, a sweaty good time should be had by all. For added fun, dip into the dreamy

"Gimme Groove" on the B-side.

Xavier Gold's long-promised cover of the Donna Summer classic "Bad Girls" finally surfaces on Basement Boys' self-named indie label. The Baltimore-based production team was at the helm of the track, urging Gold to deliver a sassy vocal that belies the nature of the vocal recording. The "Boyz" groove is mighty tony, as is the bassline provided by Terry Hunter and Aaron Smith in the UBQ Bad Vibes dub.

The forward-thinking folks from Chicago's experimental Organic Records and San Francisco's Dub Tribe have pooled their resources to produce a series of 12-inch recordings, which will aim to dig deep into the quirky and ever-broadening electronic dance music scene. Look for "Unification" by Dub Doctor, aka producer/DJ Doc Martin, to chronicle the indie early next month.

We have to admit that we are still spending the occasional minute or two on the inside of this oh-so-essential single on No Mystery Records and swim through the lovely "People Of The World." With its nimble jazz guitar licks, silken disco strings, and rousing vocal chants of the track's title, we were left with the aftertaste of a vintage M.F.S.B. recording. Delish...

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Fuentes' tongue is typically sharp as he urges his girls to down da runway, "Get Down." The track, produced by Black Box, neatly straddles the fence between disco froth and muscular tribal aggression. A Strictly Rhythm release that is workin' ovation-time...

You always count on NiteBeat Records in Miami to offer house dubs that are numerous above the neck in quality. Its latest effort, "Winkki Winkki," is produced by Da Winkki Wax Project, a slanty EP that rambunctious young producer Geroge Acosta recorded under the name The Wax Head. Cathartic grooves abound.

BILLBOARD HOT Dance Breakouts

FOR WEEK ENDING SEPT. 30, 1995

CLUB PLAY

- SAY A PRAYER TAYLOR DAYNE ARISTA
- SO IN LOVE ELLI MAC MORNING MUSIC
- RUNAWAY JANET JACKSON A&M
- AUTOMATIC LONGER GONE FOR 4AD
- BEBE REZZEL STRIPPED
- BELOVE IN ME RAWSTYLUS GETFEN

MAXI-SINGLES SALE

- I HATE U K-POP
- DANGER DANGER BLAZH MERCIURE
- 3 DATES SPECIAL ED PRO
- SUMMER REALNESS REX SH*T
- REBELZ STRIPPED
- 5 ANYTHING QUEST MERCIURE

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

HOT DANCE MUSIC

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE
OF DANCE CLUB PLAYLISTS

LAST WEEK

2 WKS AGO

WEEK ON CHART

THIS WEEK

2 WKS AGO

WEEK ON CHART

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Shenandoah Enjoys Resurgence Resilient Capitol Act Earns Two CMA Noms

■ BY JIM BESSMAN

NASHVILLE—Win or lose, Shenandoah's Country Music Assn. nominations in the vocal group and vocal event categories have capped a remarkable resurgence for a resilient act that, more than once, was all but written off.

"I've worked with them for six years," says producer Bill Curb, "and in that time they've suffered bankruptcy, changed record labels twice, and lost a longtime member. Yet, through everything, the band has stayed focused, and their fan base and support from country radio has continued to grow."

Certainly there are hotter acts out there, as indie promoter Skip Steiner notes: "When we first signed them, recent hit singles, notes, 'But the fact that they've gone through the things they've gone through and are back getting top five records and higher is incredible,'" he says.

The CMA Awards nominations, which are Shenandoah's first since 1992, obviously reflect renewed industry support. But William Morris VP Greg Oswald directly correlates the nominations with a resurgence in popularity as evidenced by the act's bookings.

Ricky Skaggs Is Back On 'Solid Ground' On Atlantic

■ BY DEBORAH EVANS PRICE

NASHVILLE—"It seems like right before the baby comes is the hardest time," Ricky Skaggs says as he prepares for the release of his debut Atlantic album, "Solid Ground." "Albums are almost like children. We've been trying to birth this new sound, and I really think this album is a new sound."

With a full marketing campaign geared toward educating radio and retail about Skaggs' new music, Atlantic is set to release "Solid Ground" Nov. 7.

"We've been working something new and different than what we've been doing in the past," Skaggs says. "Musically there are some sounds on there that I haven't heard before and I haven't done before. The songs themselves are real fresh and different. I think they have some real truth to them. It's a country album. For any country listener, I think they'll enjoy it. There's something else to it that's hard to explain."

Atlantic's VP of sales and marketing, Bob Heatherly, says the label plans to aggressively work Skaggs' new release. "We're going after the feature space in all the stores—Wal-Mart, K-mart, etc.," he says. "Ricky has given us just a wonderful album. I've always been a fan of his over the years. What we've got here is a wonderful package to work with. We've even included him as part of the marketing team to help us strategize on how to work the new project. We have together what we call a RAT team. It



SHENANDOAH

Though the group hasn't increased its concert schedule to more than its approximately 120 dates per year over the last three years, Oswald says that its average price per engagement has increased by more than \$2,500 since the 1994 release of the album "In The Vicinity Of The Heart."

"They're selling more tickets, and people are willing to pay more," says Oswald, pointing to Shenandoah's current 86%

stands for Business Area Team. We keep in key people from different areas of an artist's career and have them help with the project all the way through the first year."

Heatherly says letting consumers know Skaggs has new product available is key to the campaign. "We're working with the racks and the retail accounts to have them track Ricky as a priority and make sure we get the word out to the fans by having him do a tour through the retail stores this month, and do the things you would normally do, such as end caps," he says. "The response from the accounts has been wonderful. They're looking forward to the new music."

For Skaggs, signing with Atlantic Records was almost like a homecoming. Even though he's never been a part of the label, he's been a fan of the band since he met with Atlantic executives. Atlantic VMedia Lynn Shultz was one of the first Nashvillians to discover the Kentucky native, and Atlantic Nashville president Rick Blackwood was the first to sign him to a record deal.

Lynn Shultz was the first person I played my music for in Nashville who really got it," says Skaggs. Lynn went on to sign him to United Artists when he was working over there, but he got overlooked by some people in California. But he believed in me so much, and believed in what I was doing, that he called up Blackburn and set up a listening time. I brought in the music, and he loved it."

Skaggs says he's enjoying being associated with Blackburn again. "It's really great," he says. "Rick [Blackwood] probably knows me and knows my music better than anyone in town. Missing no disrespect to the other labels, Rick is the

band sales increase across the board—nearly a 10-point increase since last year. "They have a higher image and profile and visibility from the hit records and other efforts surrounding the album, and I can feel it is the fair buyers who are more willing to buy records at higher prices. But they've also consistently delivered unbelievable shows with perfect professionalism. It's one thing to sign somebody held on or hold position, but it's another to grow. These guys are tough—they made a great album and are out there delivering in what is clearly the most competitive environment on the road country

(Continued on page 35)



Shelby's The One. Magnatone executives visited Shelly Lynne on the set of her latest video, "I'm Not The One," which is a Hot Shot Debut on CMT. Pictured, from left, are Magnatone Entertainment COO Colin Stewart, Magnatone Entertainment CEO Jim Mazza, video director Roger Pistole, Lynne, and Magnatone Records president Brent Maher.

Twain Dominates Canadian Awards; BR-549 Signed To Arista, Finally

TWAIN'S MARK: As expected, Shania Twain dominated the Canadian Country Music Awards held in Hamilton, Ontario, Saturday. She won the female vocalist of the year and was honored for single of the year ("Any Man Of Mine"), album of the year ("The Woman In Me"), Society of Authors, Composers, and Music Publishers of Canada song of the year ("Who's Bed Have You Boots Been Under"), and video of the year for "Any Man Of Mine." She also received a triple-platinum award for sales in Canada in excess of \$300,000 for the album "The Woman In Me." Michelle Wright was the Bad Country Fund Choice entertainer of the year, Charlie Major was male vocalist of the year, Prairie Oyster won best vocal ensemble, group of the year, vocal collaboration of the year went to Jimi Westbrook and Cassandra Vasin, the Vista (Bronze) Award was claimed by Farmer's Daughter, the top-selling album (foreign or domestic) was Garth Brooks' "The Hits," and Gene MacLellan was voted into the CCMCA Artist Hall of Honor.

RETROBILLY FAVES BR-549 has finally signed with a major label. Arista inked the Lower Broadway hand this week and celebrated the signing with a jampacked party at...where else?...its home office. Robert's Western Wear on Lower Broadway.

Mac Jones and Josef Nuyens will produce the set....Warner Bros.' new album, "Scene," will include the long-form video of Travis Tritt's new album of the same name, "Greatest Hits—From The Beginning." The release contains 10 videos.

Linker Vince Gill will host a Mini Vina golf tournament and clinics Oct. 14 at the Franklin Country Club in Franklin, Tenn., for budding golfers aged 9-12. Among those joining Gill will be Dean Dillon, Amy Grant, Gerry House, Janis Gill, and Danie Winans....Happy 90th birthday to Gov. Jimmie Davis. The Country Music Hall of Famer was such as you know two-time Governor of Louisiana and wrote such classics as "You Are My Sunshine" and "It Makes No Difference Now." He has also been a professor of history and a wonderful gospel artist, a great man.

Randy Travis is holding a multi-art concert Nov. 7 at the Opry House to benefit Operation Smile, which provides medical treatment for children's facial deformities....Neal McCoy, Ricky Lynn Gregg, and Tracy Byrd join forces for an Oct. 1 benefit in Longview, Texas, for the East Texas Angel Network, which helps families with terminally ill children....Rick Springfield and Marci Callie host the second annual Celebrity Race for Diabetes Cure Oct. 11 at the Nashville Motor Speedway; Dennis Allison will be racing along with a flock of country artists ranging from Brooks & Dunn to Faith Hill, Raul Malo, Tracy Lawrence, Ty Eng-

land, Tanya Tucker, and Wade Hayes.

Cleatus T. Judd (no relation) has received letters from law enforcement agents and Michael Jackson that hint broadly that these two acts are unhappy with his parcel of them. David Ball, on the other hand, actually helped Judd work up his backlog of ... Naomi Judd has joined with the Elite modeling agency.

A TIME OF HEALING: Warner/Reprise Nashville is releasing a special album to benefit survivors and victims' families of the April 23 memorial service organized by Oklahoma first lady Cathy Keating, which featured the Oklahoma City Philharmonic Orchestra and President Clinton and the Rev. Billy Graham. After an overwhelming public response and requests for recordings of the service,

Keating and the Philharmonic approached WRN president Jim Ed Norman, who had already had a working relationship with the Philharmonic. They decided to record a special performance for the memorial service, adding fiddler Mark O'Connor performing "Amazing Grace," Warner Alliance artist Kim Boyce performing "Not Too Far From Here," and a new symphonic arrangement of "God Bless America"—marking the first time that the family of Irving Berlin has approved an arrangement variation.

SANJAK ENTERTAINMENT of Nashville is exporting Dumbass County to Australia, in a co-venture with the Dumbass Music Group of Australia and Roadshow Music. The new label, called NasWest Records, has as its first venture a compilation album of 17 American and four Australian artists. The album, "New Country Vol. 1," is being promoted extensively throughout Australia, says president Rick Sanjak. He notes that CMT's emerging Australian presence, as well as the recent acquisition of Sydney's 2SM radio station to 24-hour country, bode well for country music down Under. A second album is planned for October.

WATERMELON RECORDS of Austin, Texas, is set to release an essential sampler of that city's diverse country community. Writer Rob Patterson conceived the idea and produced it with Mike Stewart at Arlyn Studios. "Country Nights" includes Dale Watson, Don Walser, Monte Warden, The Derauliers, Ted Roddy, and others. Noting that Austin remains the best city for live music in the world, Patterson says he wanted to capture some of that sound on CD.

Assistance in preparing this column provided by Larry LeBlanc.

(Continued on page 35)



by Chet Flippo



Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING SEPTEMBER 30, 1995

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES
RECORDS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	LABEL & NUMBER/DISTRIBUTOR/LINEAR (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES)	TITLE	PEAK POSITION
1	1	1	32	SHANIA TWAIN	A MERCURY/NASHVILLE 520035 (10/96 EQ/15.98) [1 week at No. 1] THE WOMAN IN ME	GREATEST HITS	1
2	2	2	5	JEFF FOXWORTHY	A WARNER BROS. 45565 (10/96/15.98)	GAMES REDNECKS PLAY	2
3	NEW	1	TRAVIS TRITT	A WARNER BROS. 46002 (10/96/15.98)	*** HOT SHOT DEBUT *** GREATEST HITS: FROM THE BEGINNING	3	
4	NEW	1	BLACKHAWK	A RISTA 18722 (10/96/15.98)	STRONG ENOUGH	4	
5	3	4	GARTH BROOKS	A CAPITOL NASHVILLE 29689 (10/96/15.98)	THE HITS	1	
6	4	3	JOHN MICHAEL MONTGOMERY	A ATLANTIC 42728 (10/96/15.98)	JOHN MICHAEL MONTGOMERY	1	
7	5	6	FAITH HILL	A WARNER BROS. 45272 (10/96/15.98)	IT MATTERS TO ME	5	
8	6	5	COLLIN RAYE	A EPC 67035/SONY 130 (96/15.98)	I THINK ABOUT YOU	5	
9	7	7	ALISON KRAUSS	A SONY 130 (96/15.98)	NOW THAT I'VE FOUND YOU: A COLLECTION	2	
10	9	9	LORRIE MORAN	A EPC 65509 (10/96/15.98)	*** #1 GREATEST GAINER *** GREATEST HITS	5	
11	NEW	1	GEORGE STRAIT	A MCA 11263 (10/96/15.98)	STRAIT OUT OF THE BOX	11	
12	8	8	JEFF FOXWORTHY	A WARNER BROS. 45562 (10/96/15.98)	YOU MIGHT BE A REDNECK IF...	3	
13	10	12	SAYER BROWN	A CURB 77185 (10/96/15.98)	THIS THING CALLED WANTIN' AND HAVIN' IT ALL	10	
14	12	13	TY MCGRAW	A CURB 77659 (10/96/15.98)	NOT A MOMENT TOO SOON	1	
15	13	17	DAVID LEE MURPHY	A KTEL 1044 (10/96/15.98)	OUT WITH A BANG	13	
16	11	4	DOLLY PARTON	A COLUMBIA 47440/SCN 130 (96/15.98)	SOMETHING SPECIAL	11	
17	14	10	PERFECT STRANGER	A CURB 7799 (10/96/15.98)	YOU HAVE THE RIGHT TO REMAIN SILENT	7	
18	16	15	TRACY BYRD	A MCA 11242 (10/96/15.98)	LOVE LESSONS	6	
19	16	5	ALABAMA	A RISTA 66205 (10/96/15.98)	IN PICTURES	12	
20	17	13	BRYAN WHITE	A/PL 10442 (10/96/15.98)	BRYAN WHITE	17	
21	26	31	VINCE GILL	A MCA 11247 (10/96/15.98)	*** #1 PACESETTER *** WHEN LOVE FINDS YOU	2	
22	19	18	REBA MCENTIRE	A MCA 10994 (10/96/15.98)	READ MY MIND	2	
23	15	44	BROOKS & DUNN	A ARISTA 18765 (10/96/15.98)	WAITIN' ON SUNDOWN	1	
24	20	20	TRACY BYRD	A MCA 10991 (10/96/15.98)	NO ORDINARY MAN	3	
25	23	24	BLACKHAWK	A RISTA 18708 (10/96/15.98)	BLACKHAWK	15	
26	27	22	TY LAWRENCE	A COLUMBIA 26662/ATL 109 (96/15.98)	I SEE IT NOW	2	
27	27	5	TY ENGLAND	A RISTA 95522 (10/96/15.98)	TY ENGLAND	13	
28	NEW	1	MARY KERSHAW	A NEWTON NASHVILLE 52136 (96/15/16/15.98)	THE HITS: CHAPTER 1	10	
29	37	46	6	TERRI CLARK	A MCA 10521 (10/96/15.98)	TERRI CLARK	19
30	24	23	ALAN JACKSON	A ARISTA 18704 (10/96/15.98)	WHO I AM	1	
31	27	37	WADE HAYES	A COLUMBIA 64162/SONY 130 (EQ 15.98)	OLD ENOUGH TO KNOW BETTER	1	
32	25	28	GEORGE JONES AND TAMMY WYNETTE	A MCA 11240 (10/96/15.98)	ONE	12	
33	32	26	JOHN BERRY	A/PL 10410 (10/96/15.98)	STANDING ON THE EDGE	12	
34	27	27	JEFF CARSON	A COLUMBIA 77744/CURB (10/96/15.98)	JEFF CARSON	12	
35	37	26	35	JEFF FOXWORTHY	A LAUGHING HYENA 201 (10/96/15.98)	THE REDNECK TEST VOLUME	3

All albums with the greatest sales gain this week. *REPA: Industry 100, Inc. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multi-platinum sales indicated by a numerical following the symbol. *MCA indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ■ indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications and SoundScan, Inc.

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan
FOR WEEK ENDING SEPTEMBER 30, 1995

THIS WEEK	LAST WEEK	ARTIST	LABEL & NUMBER/DISTRIBUTOR/LINEAR (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES)	TITLE	WKS. ON CHART
1	1	PATSY CLINE	A MCA 107-8612 (96 weeks at No. 1)	GREATEST HITS	226
2	2	HANK WILLIAMS, JR.	A CURB 77238 (10/96/15.98)	GREATEST HITS, VOL. 1	2
3	3	REBA MCENTIRE	A MCA 4379 (10/96/15.98)	GRATEFUL HITS	226
4	6	HANK WILLIAMS	A NEWTON NASHVILLE 103239 (7/95/15.98)	24 GREATEST HITS	34
5	4	KEITH WHITLEY	A RCA 2277 (9/93/15.98)	GREATEST HITS	6
6	6	THE CHARLIE DANIELS BAND	A COLUMBIA 51075/SONY 17 (7/95/15.98)	A DECADE OF HITS	226
7	7	BILLY RAY CYRUS	A MERCURY/NASHVILLE 50635 (10/96 EQ/16.98)	SOME GIVE ALL	19
8	6	GEORGE STRAIT	A MCA 60305 (7/95/12.98)	GREATEST HITS, VOL. 2	228
9	5	SHANIA TWAIN	MERCURY/NASHVILLE 514422 (9/95/15.98)	SHANIA TWAIN	1
10	11	GEORGE STRAIT	A MCA 5267 (7/95/12.98)	GEORGE STRAIT'S GREATEST HITS	226
11	12	GEORGE JONES	A EPC 46716/SONY 130 (9/95/15.98)	SUPER HITS	213
12	15	PATSY CLINE	A MCA 4239 (7/95/12.98)	THE PATSY CLINE STORY	60
13	14	WAYLON JENNINGS	A COLUMBIA 8004 (9/95)	GREATEST HITS	100

THIS WEEK	LAST WEEK	ARTIST	LABEL & NUMBER/DISTRIBUTOR/LINEAR (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
15	34	SHANIA TWAIN	A MCA 506410 (10/95/15.98)	GREATEST HITS VOL. 3	1
37	33	CLINT BLACK	A MCA 64439 (10/95/16/16)	ONE EMOTION	6
34	35	NEAL MCCOY	A ATLANTIC 227738 (10/95/15.98)	YOU GOTTA LOVE THAT	10
36	41	THE MERICROWS	A MCA 10981 (10/95/15.98)	WHAT A CRIMING SHAME	1
49	38	REBA MCENTIRE	A MCA 10996 (10/95/15.98)	GREATEST HITS VOLUME TWO	1

THIS WEEK	LAST WEEK	ARTIST	LABEL & NUMBER/DISTRIBUTOR/LINEAR (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION		
41	36	TRAVIS TRITT	A MCA 64420 (10/95/15.98)	LOOKING FOR THE LIGHT	17		
42	NEW	1	VARIOUS ARTISTS	A SPANISH 1400 (10/95/15.98)	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL	1	
43	40	41	JOHN MICHAEL MONTGOMERY	A ATLANTIC 22859/NG (10/95/15.98)	KICKIN' IT UP	1	
44	32	30	GEORGE STRAIT	A MCA 10982 (10/95/15.98)	LEAD ON	1	
45	39	33	SAWYER BROWN	A CURB 77689 (10/95/15.98)	GREATEST HITS 1990-1995	1	
46	42	27	JEFF FOXWORTHY	A LAUGHING HYENA 201 (10/95/15.98)	THE ORIGINAL	27	
47	43	44	THE MERICROWS	A MCA 10983 (10/95/15.98)	REBA MCENTIRE	1	
48	52	45	GEORGE STRAIT	A MCA 10981 (10/95/15.98)	PURE COUNTRY (SOUNDTRACK)	1	
49	37	17	DWIGHT YOAKAM	A REBORN/WARNER BROS. 104 (10/95/15.98)	SOLD OUT	35	
50	48	53	RHETT ANKINS	A DECCA 10994 (10/95/15.98)	A THOUSAND MEMORIES	48	
51	49	51	TRISHA YEARWOOD	A MCA 11201 (10/95/15.98)	THINKIN' ABOUT YOU	3	
52	46	46	PATTY LOVELESS	A EPC 64180/SONY 130 (9/95/15.98)	WHEN FRIENDS DIE	8	
53	50	50	TOBY KEITH	A YONICK NASHVILLE 523401 (10/95/15.98)	BOOMTOWN	8	
54	44	40	PAM TILLIS	A ARISTA 18708 (10/95/15.98)	SWEETHEART'S DANCE	6	
55	50	49	JOE OFFICE	A EPC 64375/SONY 130 (9/95/15.98)	THIRD ROCK FROM THE SUN	1	
56	47	22	TY HERNDON	A EPC 64397/SONY 130 (9/95/15.98)	WHAT MATTERED MOST	9	
57	51	54	KENNY CHESNEY	A MCA 64652/SONY 130 (9/95/15.98)	ALL I NEED TO KNOW	35	
58	56	55	MARY CHAPIN CARPENTER	A COLUMBIA 48881/SONY 130 (9/95/15.98)	COME ON COME ON	6	
59	37	35	TRAVIS TRITT	A WEA 15601 (10/95/15.98)	TEN FEET TALL & BULLETPROOF	3	
60	58	61	BROOKS & DUNN	A ARISTA 18603 (10/95/15.98)	BRAND NEW MAN	3	
61	55	57	THE TRACTORS	A RISTA 18738 (9/95/15.98)	THE TRACTORS	2	
62	57	56	WILLIE NELSON	A COLUMBIA 14016/SONY 130 (9/95/15.98)	SUPER HITS	34	
63	54	52	COLLIN RAYE	A EPC 55925/SONY 130 (9/95/15.98)	EXTREMES	12	
64	61	72	DARYLE SINGLETARY	A GIANT 24006/WARNER BROS. 110 (95/15.98)	DARYLE SINGLETARY	1	
65	59	58	MARY CHAPIN CARPENTER	A COLUMBIA 44377/SONY 130 (9/95/15.98)	STONES IN THE ROAD	1	
66	66	64	CONFEDERATE RAILROAD	A ATLANTIC 327746 (10/95/15.98)	WHEN AND WHERE	21	
67	67	62	ALAN JACKSON	A ARISTA 18712 (9/95/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE BIT LOVIN')	1	
68	65	63	BROOKS & DUNN	A ARISTA 18716 (9/95/15.98)	HARD WORKIN' MAN	2	
69	66	62	DAVID BAILY	A WEA 15625 (10/95/15.98)	THINKIN' PROBLEM	8	
70	67	53	JUNIOR BROWN	MCS 7773/SONY 130 (9/95/15.98)	JUNIOR HIGH HEAT	13	
71	27	119	JOHN MICHAEL MONTGOMERY	A ATLANTIC 24024/SONY 130 (9/95/15.98)	LIFES A DANCE	4	
72	27	73	CHARLIE DANIELS	A EPC 54162/SONY 130 (9/95/15.98)	SUPER HITS	50	
73	13	27	11	THE MOFFATS	A DELSON NASHVILLE 52733 (9/95/15.98)	THE MOFFATS	46
74	65	16	JAMES HOUSE	A LYRIC 5793/SONY 130 (9/95/15.98)	DAYS GONE BY	46	
75	63	63	CLAY WALKER	A QUINT 2435/WEA/WARNER BROS. 103 (9/95/15.98)	IF I COULD MAKE A LIVING	8	

Albums with the greatest sales gains this week. *REPA: Industry 100, Inc. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multi-platinum sales indicated by a numerical following the symbol. *MCA indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ■ indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications and SoundScan, Inc.

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RIAA - ENHANCED CD
(EXPANDED SECTION)

AD CLOSE: OCT. 10

ISSUE DATE: NOV. 4

Billboard's expanded section explores the new format of enhanced CDs and how it will effect major and independent record labels, developers of enhanced CD products and manufacturers of CD-ROM software and hardware. In addition, this section will examine the artists' interest in this exciting topic, and the diversity of new products to arrive this fall. Coinciding with this special section will be RIAA retail and consumer information dedicated entirely to this new technology.

Contact:
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DEF JAM-10TH
ANNIVERSARY

AD CLOSE: OCT. 10

ISSUE DATE: NOV. 4

Billboard chronicles the 10-year evolution of Def Jam in its November 4th issue. Features will include an interview with Def Jam founder Russell Simmons, coverage of acts that Def Jam helped break, and other ancillary properties that the company is involved with, including Phat Fashion. Be a part of this celebratory salute to this highly successful label.

Contact:
Ken Piotrowski
212-536-5223



MIDEM 30TH

AD CLOSE: OCT. 17

ISSUE DATE: NOV. 11

Midem's music market has become "THE" annual meeting venue for the music industry, bringing members of the music industry together from all over the globe. With over 2,696 companies and 9,740 international registrants, it has certainly earned its reputation as an exciting, informative event where deals are "done". Billboard's Spotlight will provide a review of the evolution of Midem, as well as a preview of its future.

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WORLDWIDE SPECIALS & DIRECTORIES 1995



WORLDWIDE DANCE

AD CLOSE: OCT. 24

ISSUE DATE: NOV. 18

The beat goes on in Billboard's November 18th issue. A guide to the worldwide club scene, this annual spotlight offers a comprehensive run-down on what's spinning in the cutting-edge clubs of different locales (including England, Italy, Spain and the States). From the places you'd expect to the most remote venues, this issue will be a clip and save reference to the world's most prominent dance community happenings.

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RAP

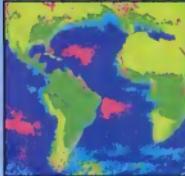
AD CLOSE: OCT. 31

ISSUE DATE: NOV. 25

Billboard's Spotlight on rap will survey the state of music and the market, the past year's trends and styles, and take you overseas to on-line rap activity in the U.K., France, Italy, Japan and Australia. Additional coverage will include rap acts that are taking to on-line sites and CD-Roms; the trend toward urban stations using rappers as broadcast talent - who's where and how they fare on radio; and a report on members of the successful group, the Wu-Tang Clan and how they have produced successful albums for several other huge artists.

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DIRECTORIES

INTERNATIONAL BUYER'S GUIDE

AD CLOSE: OCT. 4

PUB. DATE: DEC. 13

A global directory of record labels, home video companies, audio book publishers, music publishers, wholesalers, accessory manufacturers, raw materials, CD replicators, and tape duplicators (to name a few listed categories), the IBG is the bible of "who to call" and "where to find it" for smart industry professionals worldwide.

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Billboard

HOT COUNTRY

SINGLES
& TRACKS

FOR WEEK ENDING SEPTEMBER 30, 1995

COMPILER FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY
BROADCAST DATA SYSTEMS RADIO TRACK SERVICE. 150 COUNTRY STATIONS
ARE ELECTRONICALLY COUNTED 24 HOURS A DAY, 7 DAYS A
WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	PEAK POSITION
PREVIOUS SONGS ON CHART						

1	1	1	I LIKE IT, I LOVE IT	3 weeks at No. 1	• TIM McGRAW (Curb 7665)	1
2	2	5	ONE BOY, ONE GIRL	10	• COLLIN RAYE (Curb 7205)	2
3	3	9	IF THE WIND BLOWED	10	• TRACY LAMBERT (Capitol 4779)	8
4	9	9	I THINK ABOUT IT ALL THE TIME	18	JOHN BERRY (Capitol Nashville 856448)	7
5	9	9	SHOULD'VE ASKED HER FASTER	18	• GARTH BROOKS (Capitol Nashville 856448)	6
6	9	13	SHE'S EVERY WOMAN	4	• TERRI CLARK (Capitol Nashville 856448)	5
7	9	15	BADLY DOWN	18	PATTY LOVELESS (Capitol 4779)	7
8	10	25	BETTER THINGS TO DO	12	• TERRI CLARK (Capitol Nashville 856448)	6
9	10	18	LET'S GO TO VEGAS	12	FISH HILL (Capitol 4779)	5
10	10	12	DON'T STOP	18	• WADE HAYES (Capitol 4779)	14
11	18	19	I'M NOT STRONG ENOUGH TO SAY NO	10	BLACKAWK (Curb 7205)	10
12	7	7	ONE EMOTION	10	• GARTH BROOKS (Capitol 4779)	10
13	17	25	DUST ON THE BOTTLE	8	• DIVIDE LE MURPHY (Capitol 4779)	13
14	10	23	NO MAN'S LAND	9	• JOHN MICHAEL MONTGOMERY (Capitol 4779)	14
15	5	3	THAT AINT MY TRUCK	12	• KENNY CHESNEY (Capitol 4779)	3
16	16	21	(THIS THING CALLED) WANTIN' AND HAVIN' IT ALL	11	• SAWYER BROWN (Capitol 4779)	16
***** AIRPOWER *****						
17	21	27	SAFE IN THE ARMS OF LOVE	10	• MARTINA McBRIDE (Capitol 4779)	17
18	23	26	SOMETIMES SHE FORGETS	7	• TRAVIS TRITT (Capitol 4779)	10
19	24	29	ALL I NEED TO KNOW	10	• KENNY CHESNEY (Capitol 4779)	19
20	22	24	I WANNA GO TOO FAR	5	• TRISHA YEARWOOD (Capitol 4779)	20
21	15	17	BIG OL' TRUCK	12	• TOSY KEITH (Capitol 4779)	15
22	27	30	THE WOMAN IN ME (NEEDS THE MAN IN YOU)	8	• SHANIA TWAIN (Capitol 4779)	22
23	26	31	I LET HER LIE	10	• DARYLE SUNDULY (Capitol 4779)	23
24	28	32	IF I WAS A DRINKIN' MAN	8	• NEAL MCCOY (Capitol 4779)	24
25	25	28	THREE WORDS, TWO HEARTS, ONE NIGHT	10	• MARK CALLIE (Capitol 4779)	25
26	33	36	HEAVEN BOUND (U'M READY)	9	• SHANE DOAN (Capitol 4779)	26
27	20	13	NOT ON YOUR LOVE	10	• JEFF CARLEN (Capitol 4779)	1
28	19	7	I WANT MY GOODBYE BACK	17	• TY HERNDON (Capitol 4779)	7
29	36	57	ON MY OWN	10	• REBA MCENTIRE (Capitol 4779)	29
30	35	41	IF I HAD A HAMMER (BACHARACHE DAZER)	5	• LITTLE TEXAS (Capitol 4779)	30
31	38	44	LIFE GOES ON	5	LORRIE MORGAN (Capitol 4779)	31
32	30	22	BACK IN YOUR ARMS AGAIN	17	• BROOKS & DUNN (Capitol 4779)	32
33	53	—	YOU'RE GONNA MISS ME WHEN I'M GONE	17	• WHISKEY UNDER THE BRIDGE (COLUMBIA 7700)	33
34	29	18	SHAE AIN'T YOUR ORDINARY GIRL	14	ALISON KRAUSS & UNION STATION (Capitol 4779)	34
35	37	35	A LITTLE BIT OF YOU	10	• LEE ROY PARRELL (Capitol 4779)	35
36	48	67	WHY NEEDS YOU BABY	3	• CLAY WALKER (Capitol 4779)	36
37	45	47	THAT'S AS CLOSE AS I'LL GET TO LOVING YOU	5	• AARON TIPPIN (Capitol 4779)	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
PREVIOUS SONGS ON CHART						

15	12	51	WALKING TO JERUSALEM	10	• ANGELS AMONG US (RCA 20454)	14
15	11	20	IN BETWEEN DANCES	10	• I WAS A DRINKIN' MAN (Atlantic 8710)	15
16	40	48	TEQUILA TALKIN'	10	• BETTER THINGS TO DO (Capitol 4779)	16
17	63	—	CHECK YES OR NO	7	• GEORGE STRAIT (Capitol 4779)	41
18	18	48	GOT REST HIGH ON THAT MOUNTAIN	8	• VINCE GILL (Capitol 4779)	42
19	41	42	THAT ROAD NOT TAKEN	8	JOE DIFFIE (Capitol 4779)	43
20	45	43	HERE COMES THE RAIN	7	• THE MAVERICKS (Capitol 4779)	44
21	11	15	LEAD ON	15	• AND STILL	7
22	18	18	IT'S NOT THE END OF THE WORLD	15	• REBA MCENTIRE (Capitol 4779)	45
23	51	51	EVERY LITTLE WORD	9	• SIMMY KERSHAW (Capitol 4779)	46
24	52	56	LOVE LESSONS	10	• TRACY BYRD (Capitol 4779)	47
25	50	51	IT'S NOT THE END OF THE WORLD	15	HAL KETCHUM (MCA/Curb 7405)	48
26	53	57	IT'S NOT THE END OF THE WORLD	15	• EMILIO ESTEVEZ (Capitol 4779)	49
27	56	55	WHEN A WOMAN LOVES A MAN	7	• LEE RAY PARNELL (Capitol 4779)	50
28	51	7	TRROUBLE	10	• MARTIE CHRISTIE (Capitol 4779)	51
29	53	7	SAVE THIS ONE FOR ME	10	• RICK TREVINO (Capitol 4779)	52
30	15	16	BILL'S LAUNDRYBAR, BAR & GRILL	10	• CONFEDERATE RAILROAD (Capitol 4779)	53
31	15	9	ANYTHING FOR LOVE	15	• JAMES HOUSE (Capitol 4779)	54
***** HOT SHOT DEBUT *****						
32	NEW	1	IN PICTURES	8	• ALABAMA (Capitol 4779)	55
33	73	—	BORN IN THE DARK	10	DOUG STONE (Capitol 4779)	57
34	NEW	1	I'M A STRANGER HERE MYSELF	10	• PERFECT STRANGER (Capitol 4779)	58
35	62	73	HONEY TONIGHT	10	• RANDY BALL (Capitol 4779)	59
36	60	59	IF IT WERE ME	10	RADNEY FOSTER (Capitol 4779)	60
37	68	74	WHO'S COUNTING	10	• WESLEY DENNIS (Capitol 4779)	61
38	56	61	RAIN THROUGH THE ROOTS	10	• BILLY MONTANA (Capitol 4779)	62
39	64	72	FEEL LIKE MAKIN' LOVE	10	PHILIP CLAYPOOL (Capitol 4779)	63
40	64	62	WALKING TO JERUSALEM	10	• TRACY BYRD (Capitol 4779)	64
41	68	70	I'M LISTENING NOW	10	• RON WALLACE (Capitol 4779)	65
42	67	64	PARTY ALL NIGHT	10	• JEFF FOXWORTHY (Capitol 4779)	66
43	68	54	DROWN IN TENNESSEE	10	MARSHALL SEESTRUM (Capitol 4779)	67
44	72	60	FINISH WHAT WE STARTED	10	• DIAMOND RIO (Capitol 4779)	68
45	69	70	ANY GAL OF MINE	8	GINO THE NEW GUY (Capitol 4779)	69
46	61	50	IF I AIN'T YOU	10	MARTY STUART (Capitol 4779)	70
47	NEW	1	THESE ARMS	10	• BAKER & MYERS (Capitol 4779)	71
48	—	2	KISSES DON'T LIE	10	• GEORGE DUCAS (Capitol 4779)	72
49	73	66	BABY, NOW THAT I'VE FOUND YOU	10	• ALISON KRAUSS & UNION STATION (Capitol 4779)	49
50	NEW	1	THE TROUBLE WITH LOVE	10	• ROB CROSBY (Capitol 4779)	74
51	NEW	1	RUB A DUBBIN'	10	• KEN MELLON (Capitol 4779)	75

Records showing an increase in detections over the previous week, regardless of chart movement. Catalog number at which song first reached 1000 detections for the first time. *Indicates availability. Catalog number is for cassette single, vinyl 45 or cassette is unavailable. (CD) Cassette single availability. (M) Cassette maxi-single availability. (TV) Vinyl maxi-single availability. (V) Vinyl single availability. (O) CD maxi-single availability. © 1995, RIAA/BMI Communications

Billboard Top Country Singles Sales

FOR WEEK ENDING SEPTEMBER 30, 1995



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
***** No. 1 *****						
1	1	1	6	I LIKE IT, I LOVE IT	4 weeks at No. 1	TIM McGRAW
2	3	3	16	YOU HAVE THE RIGHT TO REMAIN SILENT	CLUB 70056	PERFECT STRANGER
3	6	4	8	ONE BOY, ONE GIRL	EPC 77793	COLLIN RAYE
4	2	2	14	ANY MAN OF MINE/WHOSE BED...	• MERCURY NASHVILLE 856448	SHANIA TWAIN
5	8	89	7	I'M NOT STRONG ENOUGH TO SAY NO	ATRIA 10587	BLACKHAWK
6	5	5	24	NEVER ON YOUR LOVE	MCA 76994	JEFF CARSON
7	6	6	14	WHEN YOU SAY NOTHING AT ALL	BNA 64293	ALISON KRAUSS & UNION STATION
8	7	7	5	PARTY ALL NIGHT	WBNS 17806	JEFF FOXWORTHY
9	9	9	13	SOMEONE ELSE'S STAR	ATLANTIC 64435	BRYAN WHITE
10	11	12	6	LET'S GO TO VEGAS	WARNER Bros. 17781	FAITH HILL
11	12	11	12	SHOULD'VE ASKED HER FASTER	RCA 44260	TY ENGLAND
12	24	—	2	NO MAN'S LAND	ATLANTIC 87101	JOHN MICHAEL MONTGOMERY
13	13	13	5	DUST ON THE BOTTLE	MCA 54944	DAVID LEE MURPHY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
PREVIOUS SONGS ON CHART						
15	11	20	19	I WILL, ALWAYS LOVE YOU	DOLLY PARTON & VINCE GILL (Capitol 4779)	EMILIO ESTEVEZ
16	15	19	3	IN BETWEEN DANCES	• PAM TILLIS (Capitol 4779)	40
17	21	21	21	TEQUILA TALKIN'	• TERRI CLARK (Capitol 4779)	41
18	20	17	5	CHECK YES OR NO	• GEORGE STRAIT (Capitol 4779)	42
19	18	18	8	GOT REST HIGH ON THAT MOUNTAIN	JOE DIFFIE (Capitol 4779)	43
20	18	18	8	THAT ROAD NOT TAKEN	GEORGE STRAIT (Capitol 4779)	44
21	41	42	8	GO REST HIGH ON THAT MOUNTAIN	JOE DIFFIE (Capitol 4779)	45
22	16	16	8	LEAD ON	GEORGE STRAIT (Capitol 4779)	46
23	11	11	5	LEAD ON	GEORGE STRAIT (Capitol 4779)	47
24	19	17	5	LEAD ON	GEORGE STRAIT (Capitol 4779)	48
25	22	20	14	IT'S NOT THE END OF THE WORLD	WILLIE NELSON (Capitol 4779)	49
26	21	21	2	IT'S NOT THE END OF THE WORLD	WILLIE NELSON (Capitol 4779)	50
27	17	15	3	BABY, NOW THAT I'VE FOUND YOU	ROUNDER 4800	WILLIE NELSON & UNION STATION
28	22	16	8	DON'T STOP	COLUMBIA 77854	WADE HAYES
29	18	16	13	REDNECK STOMP	WARNER Bros. 18116	JEFF FOXWORTHY
30	19	17	5	(THIS THING CALLED) WANTIN' AND HAVIN' IT ALL	WARNER Bros. 17655	SAWYER BROWN
31	22	20	14	I'M STILL DANCIN' WITH YOU	COLUMBIA 77842	WADE HAYES

Records with the greatest sales gains this week. *Indicates Industry Assn. of America certification for sales of 500,000 units. **Indicates RIAA Gold certification for sales of 500,000 units. #Indicates RIAA Platinum certification for sales of 1,000,000 units. \$Indicates RIAA Multi-Platinum certification for sales of 2,000,000 units. Communications and SoundScan, Inc.

COUNTRY CORNER

by Wade Jessen



BOX BY GEORGE: George Strait bursts onto Billboard's Top Country Albums at No. 11 with "Strait Out Of The Box," a four-disc career retrospective, posting sales of more than 14,000 units. This is the highest-debuting boxed set on that chart since Billboard began using point-of-sale information in May 1991, and it's the highest-charting multidisc package on the country list since Patti Cline's "Collection" peaked at No. 29 on Jan. 4, 1992. The Strait set enters The Billboard 200 at No. 63 and contains several of Strait's first sides for Texas-based D Records.

MCA Nashville chairman Bruce Hinton says the early demand for the set has been "absolutely remarkable" and that history hasn't been particularly enthusiastic about stocking boxed sets. Hinton thinks the individualized local marketing plans for this set, coupled with Strait's enormous appeal, helped set this new benchmark for multidisc packages. He adds that the package's appeal is heightened by the unreleased sides, the elaborate booklet, and the inclusion of Strait's current single, "Check Yes Or No," which is bulleteted at No. 41 on Billboard's Hot Country Singles & Tracks.

WEALTH A BULLETIN: Travis Tritt (Warner Bros.) hooks Hot Shot Debut honors on Top Country Albums with his first hits collection, "From The Beginning," which jumps on that list to No. 3, his highest-peaking album. Tritt's previous set, "Ten Feet Tall And Bulletproof," entered that list at No. 4 in 1994. The new Tritt album sold more than 39,000 copies, popping onto The Billboard 200 at No. 21. The set contains his radio hits, including the traditional ballad "Sometimes She Forgets," which reaches Airpower status on Billboard's Hot Country Singles & Tracks at No. 18. Tritt, a Grand Ole Opry member since 1992, appeared on "Late Show With David Letterman" on Sept. 12, which may have contributed to the strong debut. Meanwhile, Blackhawk (Arista) debuts with its sophomore project, "Strong Enough," entering the country list at No. 4 and The Billboard 200 at No. 22.

GOING FOR FOUR: Tim McGraw (Curb) commands No. 1 for a third consecutive week on Billboard's Hot Country Singles & Tracks with the raucous "I Like It, I Love It." And he could be held the fort again next week. Meanwhile, the cassette single racks up a fourth week at No. 1 on Top Country Singles Sales. McGraw's single outlasted the No. 2 title by a 4-to-1 margin. McGraw's third album, "All I Want," hit retail Sept. 19 and will debut on next week's chart.

REPRINTS

For reprints of advertisements or articles appearing in Billboard, (minimum of 100) call Cindee Weiss 212-536-5003

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org) Sheet Music Dist.

- 18 ALL I NEED TO KNOW (Love This Town, ASCAP/Bond Music, ASCAP)
- 49 AND IT'S OVER (Stargate Writer Group, ASCAP/Spark/Music Angel, BMI HL)
- 52 ANYTHING FOR LOVE (Sony Roy Orbison, BMI)
- 73 BABY HOW THAT I'VE FOUND YOU (ASCAP) Hl
- 74 BACK IN YOUR ARMS AGAIN (Anne, ASCAP) Hl
- 87 BETTER THINGS TO DO (Great Condition, IMD/Universal Music, ASCAP)
- 23 BIG BUCK (Rockin' Roy, ASCAP/WB, ASCAP/Billboard)
- 12 BORN TO BURN (Randy Hale and the Gypsies, Nasc, ASCAP/CCM, ASCAP/MusicBox)
- 72 BORN IN THE DARK (Inches Of Dust, ASCAP/Frost, Motown)
- 41 CHECK YES OR NO (Emily West, ASCAP/Katy, ASCAP)
- 10 DON'T STOP (Sony Roy Orbis, BMI/Great Condition, IMD/Diamond Strips, Inc., BMI/Curb, BMI/HMNL)
- 67 DOWN TOWN (Wimmelet) (EMI April, ASCAP/101 of Music)
- 12 DUST ON THE BOTTLE (R&B D, ASCAP)
- 13 EASY (Linda Ronstadt, ASCAP) Hl
- 52 FIGHTING (Dixie Chicks, ASCAP) Hl
- 53 FEEL LIKE MAKIN' LOVE (Riders, ASCAP)
- 11 FEVER (WE STAND) (The Drifters, ASCAP) Hl
- 12 GET HIGH ON THIS (The Brings, BMI/HMNL)
- 72 GO WEST (HIT) ON THAT (Bobby Bare, BMI) Hl
- 13 HOLLOW DOWN (Hoggy High, BMI/Laurens)
- 12 HEAVEN ROUND (TEN HEAD) (EMI Blackwood, BMI) Hl
- 14 HOLD ON TIGHT (Dolly Parton, BMI/Motown)
- 53 I CAN'T GET ENOUGH (Dolly Parton, BMI/Motown)
- 52 I DON'T WANT TO BE (Dixie Chicks, ASCAP/Billboard)
- 10 IF I'VE BEEN BAD (Aloha, ASCAP/WB, ASCAP/Billboard)
- 12 IF IT WERE ME (They're Young, BMI) Hl
- 24 IF I WAS A DRINKIN' MAN (Eddy Raven, St. Louis, ASCAP/Drinking Man, ASCAP)
- 3 IF THE WORLD HAD A FRONT PORCH (TLE, ASCAP) Hl
- 12 I DON'T WANT TO BE (Dixie Chicks, ASCAP/Billboard)
- 12 LET HER LIE (Big Game, BMI/WV, ASCAP/Red)
- 11 LIFE IS A JOURNEY (Lynn Anderson, ASCAP) Hl
- 11 I LIKE IT, I LOVE IT (Ember, ASCAP/Foxedge, ASCAP)
- 12 LOVING YOU (Lynn Anderson, ASCAP) Hl
- 56 I'M A STRANGER HERE MYSELF (Cross Timbers, ASCAP)

CAPITOL'S SHENANDOAH ENJOYS RESURGENCE

(Continued from page 20)

music's ever had. It all adds up.

"Regarding 'In The Vicinity Of The Heart,'" Carter is quick to credit Don Cook for his production touch. Besides producing the band's Capitol Nashville (formerly Liberty) label debut, Cook produced its preceding 1993 "Under The Kudu," the last of two Shenandoah albums for RCA.

"I asked them to stop being Shenandoah, but to bring in a new kind of energy to the group," says Cook, reviewing some of the group's hits under his production aegis. "So we branched out a bit, with wilder energy stuff like 'Janie Baker's Love Song,' and tried to incorporate dance music, like in 'If Babes Dance (I Can Too).'"

"We also tried to keep it very emotionally emotional stuff like 'I Want To Be Loved Like That.' But with Shenandoah, there's always a certain amount of fun in the music, because they're very upbeat and positive guys, and [single] 'Haven Bound (I'm Ready)' is indicative of that feeling."

Cook also singles out Shenandoah's hit duet with Alison Krauss on the current album's first single, "Somewhere In The Vicinity Of The Heart," which many opened the door for the now platinum-plus band to play at country fests. But Shenandoah vocalist Marty Raybon sees it differently.

"I would say Alison Krauss was helpful to us," says Raybon. "People say we gave her a break, but she's what we fell in love with and what we wanted on the record, and she helped us."

Releasing just as the album's first single, "Somewhere In The Vicinity Of The Heart," was opening up a ballad-and-blues slot for Raybon & Krauss at Shenandoah's "It's a Ballad & Blues" tour. "But it brought attention back to the act," he says.

The duet, Catrina adds, is "one of those 26-week records that's still getting [Broadcast Data System] plays more now," considering it's a ballad-and-blues slot雷同于Raybon & Krauss who雷同于Shenandoah's singles with BCAs.

"Based on peak airplay times, our SoundScan on every single to date has outcome that of 'Bubba's' or 'Till Go Down Loving You.' 'I Want To Be Loved Like That,' and 'Janie Baker.' When they were doing 3,000-4,000 a week, we were doing 6,000-8,000 a week, and 12,000-15,000 sometimes, when we peaked with 'Somewhere In The Vicinity.'

Catrina says that album has sold more than 25,000 copies and looks to the forthcoming ballad single "Always Have, Always Will" to drive it closer to gold. "We're still working 'Heaven,' and [preceding single] 'Darned If I Do' is still getting a ton of spin," he says. "So every song has had extremely strong radio acceptance by an audience that they haven't had in awhile."

Those non-solo hits are particularly impressive. "From a country radio perspective, that's a very difficult position to overcome: when you have a few records that don't make it for whatever reason," he says, "you get considered a has-been. But they're such good guys and always there to help radio with their needs to call to the station or interviews on the air or backstage at shows. And they've always been great to work with."

Indeed, Cook has been pleased not only to see Shenandoah's sales base pick up, but to hear all the positive response in the Nashville community directed to him. "Other producers and publishers come up and say, 'Now this Shenandoah record is my favorite song on the radio,'" says Cook. "When your peers and colleagues—the harshest critics of all—say nice things, there must be something going on."

Senior VPGM at RCA Label Group Randy Goodman, meanwhile, says that, based on Shenandoah's resurgent sales, he anticipates seeing more RCA catalog in the pipeline. At Capitol Nashville, Catrina says that album has sold more than 25,000 copies and looks to the forthcoming ballad single "Always Have, Always Will" to drive it closer to gold. "We're still working 'Heaven,' and [preceding single] 'Darned If I Do' is still getting a ton of spin," he says. "So every song has had extremely strong radio acceptance by an audience that they haven't had in awhile."

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That, however, is not the case with the forthcoming ballad single "Always Have, Always Will" to drive it closer to gold. "We're still working 'Heaven,' and [preceding single] 'Darned If I Do' is still getting a ton of spin," he says. "So every song has had extremely strong radio acceptance by an audience that they haven't had in awhile."

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no even envisages a 10th-anniversary album.

"They've been down a pretty tough road over the last several years," adds Capitol Nashville president/CEO Scott Hendricks. "It seems like they've had to jump over more hurdles than most bands should ever have, but we really believe in them here and are working our butts off for them. We're still straining to believe in them. We're still trying to believe in them."

For Shenandoah, the good news is that the phone is ringing. As Raybon notes, it's been a real climb. In addition to a 1989 lawsuit over the band's name, the recent bankruptcy, and the label changes from Columbia to RCA to Capitol, the group has had to cope with the departure of Raybon's wife, Mary, and Raybon's recent self-titled solo project. Now Sparrow added to presumption that the band was breaking up, Raybon says.

"You don't realize how far down in the pit we were," he says. "We had good records in the top 10 and still no momentum. People thought, 'Those guys are over,' and there have been times when we could have laid this mess down. But we have to prove that one that we can do it again. And the industry embraced us once again. That's what's so special and precious about country music: People are loyal, and radio is loyal. We've certainly been blessed. An act that was gone has been revitalized."

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The first single/video from the album is the tune "Solid Ground." "It's been nearly four years, if not four years, since I've had a single at radio," Raybon says, but he doesn't feel apprehensive about country radio's reaction. "I think that's what I did, I think I trust radio. I believe in country radio. I really do. I believe they'll play a hit song. If you give them a great song, they will play it."

"I don't think I've made any enemies at radio. I don't think I've burned bridges. I've always tried to be good to them and accommodate them when they'd come to our shows. I think we've got a lot of friends there, and I think we still can have success there again."

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SKAGGS IS BACK ON ATLANTIC

(Continued from page 30)

and only once in town I wanted to go."

Skaggs' new album covers a lot of musical territory—from the Bill Anderson-penned tune "Can't Control The Wind" to a cover of the late Harry Chapin's "Cut In The Cradle." "It came out better than any of us hoped," Skaggs says of the title track. "The song itself has so much to say, and I think it's a great song. I think it did, we tried to stay fairly [respectful] of its arrangement, but again trying to cross that bridge to a new listening audience and a new generation."

Heatherly says Atlantic plans a campaign at radio to make everyone aware of Skaggs' new release. "We'll be doing our standard radio blitz with Ricky in terms of radio spots around the country—buying time on country radio and CMT and that sort of thing," he says. "We're going

to visit radio and retail with Ricky, and we plan to do a lot with the concert tour, having people come out and see his show, because he's such a showman."

The first single/video from the album is the tune "Solid Ground." "It's been nearly four years, if not four years, since I've had a single at radio," Raybon says, but he doesn't feel apprehensive about country radio's reaction. "I think that's what I did, I think I trust radio. I believe in country radio. I really do. I believe they'll play a hit song. If you give them a great song, they will play it."

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BEST OF: Like The Sun, BMG/Universal, This Town, ASCAP/Billboard

15 I'M NOT STRONG ENOUGH TO GET YOU (Gene, ASCAP)

35 IN BETWEEN DANCES (Anne, ASCAP) Greg Behrendt

36 I'M NOT STRONG ENOUGH TO GET YOU (Gene, ASCAP)

38 IN THE VICINITY OF THE HEART (Carter, ASCAP)

39 I'M NOT STRONG ENOUGH TO GET YOU (Gene, ASCAP)

40 I'M NOT STRONG ENOUGH TO GET YOU (Gene, ASCAP)

41 I'M NOT STRONG ENOUGH TO GET YOU (Gene, ASCAP)

42 I'M NOT STRONG ENOUGH TO GET YOU (Gene, ASCAP)

BEST OF: Baby, BMG/Universal, BMG/West

2 ONE BORN EVERY MINUTE (Black, BMG/Universal)

20 ONE BORN EVERY MINUTE (Black, BMG/Universal)

21 ONE BORN EVERY MINUTE (Black, BMG/Universal)

22 ONE BORN EVERY MINUTE (Black, BMG/Universal)

23 ONE BORN EVERY MINUTE (Black, BMG/Universal)

24 ONE BORN EVERY MINUTE (Black, BMG/Universal)

25 ONE BORN EVERY MINUTE (Black, BMG/Universal)

26 ONE BORN EVERY MINUTE (Black, BMG/Universal)

27 ONE BORN EVERY MINUTE (Black, BMG/Universal)

28 ONE BORN EVERY MINUTE (Black, BMG/Universal)

BEST OF: Baby, BMG/Universal, BMG/West

27 ONE BORN EVERY MINUTE (Black, BMG/Universal)

28 ONE BORN EVERY MINUTE (Black, BMG/Universal)

29 ONE BORN EVERY MINUTE (Black, BMG/Universal)

30 ONE BORN EVERY MINUTE (Black, BMG/Universal)

31 ONE BORN EVERY MINUTE (Black, BMG/Universal)

32 ONE BORN EVERY MINUTE (Black, BMG/Universal)

33 ONE BORN EVERY MINUTE (Black, BMG/Universal)

34 ONE BORN EVERY MINUTE (Black, BMG/Universal)

35 ONE BORN EVERY MINUTE (Black, BMG/Universal)

36 ONE BORN EVERY MINUTE (Black, BMG/Universal)

37 THAT'S AS CLOSE AS I'LL GET TO LOVING YOU (Dixie Chicks, ASCAP)

38 THAT'S AS CLOSE AS I'LL GET TO LOVING YOU (Dixie Chicks, ASCAP)

39 THAT'S AS CLOSE AS I'LL GET TO LOVING YOU (Dixie Chicks, ASCAP)

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71 THAT'S AS CLOSE AS I'LL GET TO LOVING YOU (Dixie Chicks, ASCAP)

72 THAT'S AS CLOSE AS I'LL GET TO LOVING YOU (Dixie Chicks, ASCAP)

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75 THAT'S AS CLOSE AS I'LL GET TO LOVING YOU (Dixie Chicks, ASCAP)

76 THAT'S AS CLOSE AS I'LL GET TO LOVING YOU (Dixie Chicks, ASCAP)

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79 THAT'S AS CLOSE AS I'LL GET TO LOVING YOU (Dixie Chicks, ASCAP)

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87 THAT'S AS CLOSE AS I'LL GET TO LOVING YOU (Dixie Chicks, ASCAP)

88 THAT'S AS CLOSE AS I'LL GET TO LOVING YOU (Dixie Chicks, ASCAP)

89 THAT'S AS CLOSE AS I'LL GET TO LOVING YOU (Dixie Chicks, ASCAP)

90 THAT'S AS CLOSE AS I'LL GET TO LOVING YOU (Dixie Chicks, ASCAP)

91 THAT'S AS CLOSE AS I'LL GET TO LOVING YOU (Dixie Chicks, ASCAP)

92 THAT'S AS CLOSE AS I'LL GET TO LOVING YOU (Dixie Chicks, ASCAP)

93 THAT'S AS CLOSE AS I'LL GET TO LOVING YOU (Dixie Chicks, ASCAP)

94 THAT'S AS CLOSE AS I'

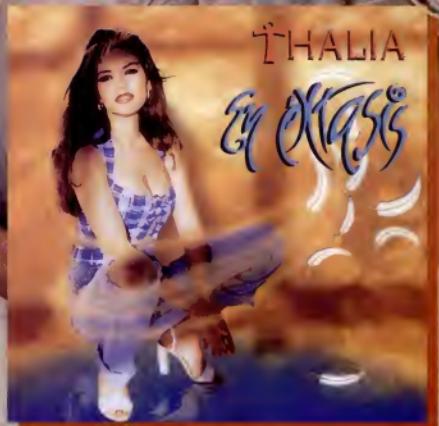
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debut single "Piel Morena"

produced by
Emilio Estefan, Jr.
& Kike Santander

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TOP WORLD MUSIC ALBUMS.

LAST WEEK	WEEK	NAME OF CHART	TITLE	NUMBER OF NATIONS/RECORDING LABEL	ARTIST
Compiled from a national sample of retail stores and rack sales reports collected, compiled, and provided by SoundScan					
1	1	25 [†]	BEST OF NON-CLASSICAL	5 weeks at No. 1	GIPSY KINGS
2	2	30	THE LONG RIDE: RHYTHM OF THE PRIDE LANDS	LEBO M	
3	3	34	THE LONG BLACK VEIL	THE CHIEFTAINS	
4	4	44	BLACK DOG AND MIRROR	LORENA MCKENNITT	
5	5	63	CELTIC VOICES: WOMEN OF SONG	VARIOUS ARTISTS	
6	6	74	THE CHIEFTAINS MCMULLEN	SOUNDTRACK	
7	7	74	ALEGRÍA	CIRQUE DU SOLEIL	
8	8	86	CESTRA EVORA	CESARIA EVORA	
9	9	25	CLANNAD THEMES	CLANNAD	
11	5	51	CELTIC LEGACY: A GLOBAL CELTIC JOURNEY	VARIOUS ARTISTS	
11	10	47	GIPSY KINGS & ROBERT CRAY	GIPSY KINGS	
12	11	22	KAWAPIWAHELE PUNKLINE 001	KEALU REICHEL	
13	13	17	HAWAIIAN BLACK KEY GUITAR MASTERS: INSTRUMENTAL COLLECTION	VARIOUS ARTISTS	
14	12	93	LOVE & LIBERTY	GIPSY KINGS	
15	18	19	A DIFFERENT SHORE	NIGHTNOISE	

TOP BLUES ALBUMS.

1	1	5	FROM THE CRADLE & DANCEBREEZE RECORDS	ERIC CLAPTON
2	NEW	6	HANDFUL OF BLUES	ROBBEN FORD AND THE BLUE LINE
3	5	5	BLUES BROTHER COVER	THE JEFF HEALEY BAND
4	3	5	SOME RAINY MORNING	ROBERT CRAY
5	NEW	11	LIQUID SKIN '93	ALBERT COLLINS AND THE ICECREAM BIKERS
6	5	5	BLUES	JIMI HENDRIX
7	5	5	CHILL OUT	JOHN LEE HOOKER
8	5	5	ROLL OF THE DICE	THE FABULOUS THUNDERBIRDS
9	7	5	ESSENTIAL BLUES	VARIOUS ARTISTS
10	5	5	TEXAS SUGAR/STRAT MAGIK	CHRIS DUARTE GROUP
11	5	5	KEB' MO'	KEB' MO'
12	NEW	12	STANDING ON THE BANK	T/T D/B
13	NEW	12	BLUES OF THE MONTH CLUB	JOE LOUIS WALKER
14	18	5	ONE NIGHT IN THE BLUES	ZZ TOP
15	11	5	BOOTY & THE BEAST	POPA CHUBBY

TOP REGGAE ALBUMS.

1	1	10	BOOMBASTIC	SHAGGY
2	2	5	SCENT OF ATTRACTION	PATRICK
3	3	11	NATURAL MYSTIC	BOB MARLEY & THE WAILERS
4	5	11	TOUCHER THAN LOVE	DINA KING
5	5	5	TIL SHILOH	BUU BANTON
5	3	5	FREE LIKE WE WANT IT	ZIGGY MARLEY AND THE MELODY MINERS
5	3	5	THE STRINGS CONTINUE	SUPER CAT
6	8	7	LYRICAL GANGSTA	INI KAMOZE
9	5	19	LA LA ALIBABA	SHABBA RANKS
10	19	19	REAL TING	MAD LION
11	12	22	HERE COMES THE HOTSTEPPER	INI KAMOZE
12	18	47	BAD BOYS	INNER CIRCLE
11	13	13	REGGAE GOLD '95	VARIOUS ARTISTS
14	19	37	PROMISES & LIES A	UB40
15	5	5	RUIDO BOY REGGAE	VARIOUS ARTISTS

Albums with the greatest gain in week. *ளanning including ARIA, Of America (RIAA) certification for sales of 500,000 units or more. **Indicates gold certification. ***Indicates platinum certification. ****Indicates multi-platinum certification. *****Indicates diamond certification. #CD. *CD/DNA/MC/CD Old Fogey. #CD/Record Depot. Select-O-Hits/Silo/Tant. Van Dam.

Artists & Music



by Heidi Waleson

MUSICAL CHAIRS: Two labels are getting new top U.S. executives. Deutsche Grammophon veteran Alison Ames is moving to Angel Records to become VP of EMI Classics on Oct. 1, while Albert Imperato, formerly director of publicity for Deutsche Grammophon U.S., becomes the Yellow label's U.S. VP, replacing Karen Moody, who moves on to an as-yet unspecified job at PolyGram.

Ames, who joined Deutsche Grammophon in 1973 and has filled operational and production posts there, will take charge of EMI Classics' U.S. operations, directing the wide classical recording program (including Virgin Classics), developing compilation and related product especially for the U.S., and overseeing and expanding EMI's talent roster, which now includes such artists as Sarah Chang, Ruth Ann Swenson, Awadagin Pratt, and Thomas Hampson. The label, which released over 300 titles last year, has an annual budget of \$20 million and is one of the world's leading U.S. labels. Its last executive was Tony Coronis, head of local A&R, who retired last year. "In the past four years, we have been able to achieve a market share [22.5%], according to the company and a sales dimension that is substantial enough to merit attracting someone of Alison's stature to lead the label in its own right," says Steve Murphy, president of Angel, which has 220 employees. "She is one of the smartest people I've met in this industry."

Ames was DG's U.S. label head for nine years; she moved into the company's A&R department as executive producer for Leonard Bernstein. Most recently, Ames has been DG's VP for A&R in the U.S. and executive producer for such artists as Gil Shaham, the Emerson Quartet, and Orpheus. "I needed a change," Ames says. "I've been at DG long time, and the next step would have meant moving to Hamburg. I also wanted more day-to-day activity in selling records, in addition to getting them made." Ames hopes to continue some of her executive-producer functions in her new shop, and she has some thoughts about new artists she'd like to sign but she won't be raiding DG. "I'm planning to have some fun," she says.

Albert Imperato, who brought you Gil Shaham on the Weather Channel, as well as the "Ecstatic Living Room" promotion in New York, has been running the shop at Deutsche Grammophon U.S. since September. The ebullient Imperato, 33, who started at PolyGram in sales eight years ago and has been with DG for five years, says he got into the business because of DG. "I was in Vienna during my sophomore year in college. I had never been to classical music before, but I heard Leonard Bernstein conduct at Vienna Philharmonic, bought his Bestsellers on DG, and immediately started collecting DG records. The artists who attracted me to DG are no longer here, but we're building a whole new profile for the label, with people like Gil." Upcoming Imperato plans include a "major push" for the music of Messiaen, and his ambitions for classical music border on the Messianic. "We're not successful until a local newspaper gets on television and says, 'Here's your latest local classical event,'" he says.

Chris Roberts, head of U.S. PolyGram Classics & Jazz and soon to be worldwide president of PC&J as well (Billboard, Sept. 16), data Imperato to a "perfect combination" of history with the label, unconventional creativity, and personality. "It represents a significant change for DG," Roberts says. "There's potential in this marketing unit to translate the kinds of successes we've had with artists like Gil [to more artists and recordings]. Roberts says that plans for Karen Moody may call for her to be a PolyGram liaison with classical music entities that are not record companies, such as artist management organizations, radio, and orchestras.

FRENCH FINDS: The Orchestra & Chorus Of The Opéra De Lyon and Karin Nagano go from strength to strength with their burgeoning catalogue on Erato. The most recent is a reconstruction of Debussy's incomplete opera "Rodrigue Et Chimène", from a version assembled by Richard Langham Smith and orchestrated by Edison Denlsov. Written and abandoned when Debussy was 28, "Rodrigue" hearkens back to the 19th century yet foreshadows the creation of "Pelléas Et Mélisande." The performance is a worthy successor to Lyon's recent superb "La Damnation De Faust" (Berlioz) with Susan Graham, Thomas Moser, and José Van Dam.

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Top Contemporary Christian

Compiled from a national sample of retail store
and one-stop sales reports.



TITLE

THIS WEEK	2 WEEK AGO	WKS ON CHART	ARTIST	LABEL & NUMBER/DISTRIBUTOR	TITLE
1	1	4	MICHAEL W. SMITH	WORD 9024	THE CONCERT OF A LIFETIME
2	2	4	PETRA	WORD 9024	NO DOUBT
3	15	VARIOUS ARTISTS	WORD 0804	MY UTMOST FOR HIS HIGHEST	
4	5	4	RON KENOLY	INTEGRITY 02392	SING OUT WITH ONE VOICE
5	7	7	RAY BOLTZ	WORD 41601	THE CONCERT OF A LIFETIME
6	8	5	AMY GRANT	MYRRH 7474/MWORD	HOUSE OF LOVE
7	9	70	KIRK FRANKLIN AND THE FAMILY	SUPERSONIC 7212/CHORDANT	KIRK FRANKLIN AND THE FAMILY
8	5	16	JARS OF CLAY	ESSENTIAL 5574/BROADBENT	JARS OF CLAY
9	6	11	VARIOUS ARTISTS	WORD 14024/CHORDANT	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL
10	11	28	POINT OF GRACE	WORD 5060	THE WHOLE TRUTH
11	3	10	GEFFO MOORE & THE DISTANCE	FOREFRONT 5129/CHORDANT	HOME RUN
12	14	32	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE	VERTITY 43021	SHOW UP!
13	19	59	BESTOW	STARSONG 1417/CHORDANT	GOING PUBLIC
14	12	12	YOLANDA ADAMS	TRIBUTE 9912/CHORDANT	MORE THAN A MELODY
15	16	12	CHARLIE WALKER/PELHAM/CRUSADE CHOIR	LIVE IN NEW YORK BY ANY MEANS NECESSARY	LIVE IN NEW YORK
16	15	61	STEVEN CURTIS CHAPMAN	SPARROW 14026	HEAVEN IN THE REAL WORLD
17	14	17	DC TALK	FOREFRONT 3002/CHORDANT	FREE AT LAST
18	13	7	RICH MULLINS	REUNION 7726	BROTHERS KEEPER
19	7	7	OUT OF THE GREY	SPARROW 14066	GRAVITY
20	101	20	MICHAEL W. SMITH	REUNION 04026/WORLD	FIRST DECADE 1983-1993
21	20	2	SUSAN ASHTON	SPARROW 5325	SUSAN ASHTON SO FAR, THE BEST OF SUSAN ASHTON, VOLUME ONE
22	25	101	CARMAN	SPARROW 1387/CHORDANT	THE STANDARD
23	21	15	CLAY CROSSE	RELATION 4727/WORD	TIME TO BELIEVE
24	25	7	AUDIO ADRENALINE	FOREFRONT 3012/CHORDANT	DON'T CENSOR ME
25	22	26	ANOINTED	WORD 07051	CALL
26	33	9	DONALD LAWRENCE & TRY CITY SINGERS	SPARROW 14025/CHORDANT	BIBLE STORIES
27	27	13	VARIOUS ARTISTS	KTEL 6171	TODAY'S BEST CHRISTIAN HITS
28	26	30	HELEN BAYLOR	WORD 66443	THE LIVE EXPERIENCE
29	29	85	POINT OF GRACE	WORD 506014	POINT OF GRACE
30	28	49	HIM	BENSON 4046	THE RIDE
31	31	48	BERE & CECE WINANS	SPARROW 1413/CHORDANT	RELATIONSHIPS
32	31	48	BERE & CECE WINANS	SPARROW 1413/CHORDANT	RELATIONSHIPS
33	RE-ENTRY	1995	VARIOUS ARTISTS	AMERICAS 25 1995 FAVORITE PRAISE & WORSHIP SONGS VOLUME 3	
34	34	12	AARON JEFFREY	STARSONG 881/CHORDANT	AARON JEFFREY
35	RE-ENTRY	1995	PFR	SPARROW 14025/CHORDANT	GREAT LENGTHS
36	35	47	ASHANTI/BECKER/DETTE	SPARROW 1389/CHORDANT	ALONG THE ROAD
37	RE-ENTRY	1995	RAY BOLTZ	WORD 5473	MONUMENTS FOR THE HEART
38	RE-ENTRY	1995	TWILIA PARIS	STARSONG 14025/CHORDANT	BEYOND A DREAM
39	RE-ENTRY	1995	CHRIST LEWIS	METRO ONE 014/CHORDANT	HYMNS
40	RE-ENTRY	1995	STEVE GREEN	STARSONG 1417/CHORDANT	PEOPLE NEED THE LORD

Records with the greatest sales gain this week. # Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. # RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums are available on cassette and CD. * Asterisk indicates vinyl available. # Indicates past or present *Hot 100* chart title. © 1995, Billboard/PPI Communications.

Artists & Music

HIGHER GROUND



by Deborah Evans Price

CAMP RADIO: Warner Alliance recording artist Steve Camp is hosting a nationally syndicated live-in radio program called "No Compromise With Steve Camp." The show airs Sundays from 5-8 p.m. EST on the Salem Radio Network. The concept for the show was developed by Camp's manager and Renaissance Communication president Joe Battaglia. Camp's guests include evangelical leaders, authors, and people of concern to Christian audiences. Warner Alliance, Thomas Nelson, and Compensation International are the program's initial sponsors.

The show is being broadcast from the U.S. cities that Camp is visiting on his current tour. Listeners are encouraged to participate in the broadcast by calling 800-981-8226 via the Internet by contacting Camp's address, which is camp@netcenter.net. Camp says his goal for the show is to mix "humor with contemporary issues, but solely from a Biblical perspective."

CHANGES: Twila Paris has left Star Song Records after 21 years with the label and will begin recording for Sparrow. Both labels are owned by EMI as part of EMI Christian Music Group and are distributed by EMI's Chordant Distribution. Brown Banister will produce Paris' Sparrow debut, which is scheduled for spring 1996.

Jerry Welmer has resigned his position as executive VP of Word Records, effective Sept. 30. He is leaving to become part owner of the Fresno, Calif.-based company Inspiration Cruises and Tours. Word doesn't plan to replace Welmer;

his responsibilities will be absorbed by other executives in the company ... At press time, no replacement had been named for Z Music Television president Ken Yates, who resigned last month.

TURNING POINT OPENS DOORS: Brian Smith, former manager of publicity, print media, for Sparrow Communications Group, has opened Turn Point Media Relations, a New York City public relations firm. Clients include Christian pop rocker Kenny Marks, Southern-gospel stars the Nelsons, Christian country duo Seneca, new Myrrh artist Grover Levy, and the Christian Country Music Assn.'s reigning vocalist, Susie Luehnsinger.

On a personal note, Smith was one of the publicists who encouraged me to begin writing about Christian music, and he was responsible for the very first article I wrote for Billboard as a freelancer several years ago. He's always had a way of getting his artists coverage in mainstream outlets as well as the core of Christian publications. I wish him all the best in this new endeavor.

NEWS NOTES: Charlie Peacock's new production company, rethink, has obtained the rights to his self-titled 1986 Island album. The album is out of print and hasn't been available in the Christian market or on CD. The critically acclaimed album was produced by Nigel Gray, who produced the Police's first three albums. Peacock and Brent Bourne (of rethink) will release a revised version of "Charlie Peacock" will feature five bonus tracks, including previously unreleased tunes. Look for this project to surface on a hot, Nashville-based indie label.

Diamante is distributing Grapetree Records, a Christian rap label founded by Knolly Williams, producer of "Heaven's Hip Hop" ... CeCe Winans has recorded a duet with her pal Whitney Houston called "Count On Me." Written by Houston and Babyface, the song will be on the soundtrack for Houston's upcoming film, "Waiting To Exhale."

Jazz
BLUE
NOTES

by Jim Macnie

GET HIP: The Brooklyn Academy of Music's Next Wave Festival brings some of the smartest progressive rockers to town. From Oct. 12 to Dec. 12, 1995, it's the Brooklyn Academy of Music's Next Wave. It turns 10 this year, and the David Douglas Smith (whose Black Sheep disc, "Rockin' World," has rivaled the classical and jazz realms) joined by the guitar duo of Vernon Reid & Bill Frisell (the two documented their teamwork years ago with "Smash & Scattertan" on Gramavision). The final night, Dec. 2, sees both guitarists on a bill with a band led by trombonist Ku-Uma Frank Lacy.

"For the past 10 years or so," says Byron, "the media has presented a rather narrow debate between a good piece of progressive rock and a piece of jazz. It seemed pointlessly narrow and anyone whose music they disliked. This type of conflict is not new to the jazz world, which has always had two sides: a liberal, new music side, and a conservative, idiomatic side. Without both sides, this music would not have reinvented itself so many times in its short history. Our aim is to bring some balance to the debate by presenting some of today's 'alternative' jazz in a setting that will help elevate its status."

Byron's latest disc for Nonesuch, "Music For Six Musicians," is a groovy treatise on the integration of

rhythm and melody, as well as the creator's take on Latin music's intricacies and *joie de vivre*.

KIBBLES & BITS: Miles Goodman, who produced the brilliant *Color And Light: Jazz Sketches On Spinehead*, has signed with the fab, young, darling Miles Davis' widow, Cecile Winans, to release the album in the studio with a previous collaboration, that of trumpeter Terence Blanchard and vocalist/plant Avian Iles. Ostensibly, they'll be looking for a link between Brooklyn, N.Y., and Holland. Goodman also produced Blanchard's "The Billie Holiday Songbook."

A month ago New York, vocalist Kathy Rosina mixed Miles Davis' tricky "I'm from You" into her repertoire. "It's a great piece of music," she says, "but I'm darling Miles Davis' widow, Cecile Winans, to release the album in the studio with a previous collaboration, that of trumpeter Terence Blanchard and vocalist/plant Avian Iles. Ostensibly, they'll be looking for a link between Brooklyn, N.Y., and Holland. Goodman also produced Blanchard's "The Billie Holiday Songbook."

On Oct. 14, Reedy, Sayyamini, Rosins, and company will all perform at Manhattan's Note Club on Dec. 18.

Other singers recently discovered in Manhattan include a consortium of guitarists recently did the same for the NYC label, and now the *crime de la crème* of contemporary jazz duos are on the case—the interpreting Beatles' songs, that is. "I Got You Kick Against Modern Jazz" is slated for release Tuesday (26). The title may come from Chuck Berry's "Rock & Roll Music," but the record contains versions of "In My Life" by Spyro Gyra, "Eleanor Rigby" by Chick Corea, and "The Long and Winding Road" by George Benson, particularly interesting is McCoy Tyner's "She's Leaving Home."



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Artists & Music

**In the
SPIRIT**



by Lisa Collins

PARTING COMPANY: Glorious Records executive director Brian Williams says that the label is ending its 20-month union with Integrity Music. Williams—who founded the label in 1987—is in the process of securing funds to purchase the assets that were created jointly by Glorious and Integrity. "My plans are to continue with Glorious Music and take it to the next phase," Williams says. "I really think the move to Integrity was one of the best things for Glorious. I have benefited greatly from all the experience, and the contacts, that All that Will provide." (See address and phone number.)

The partnership will officially be dissolved Nov. 1. Artists signed to Glorious include Kim Stratton, Daniel Wians, Keith Staten, and Yvonne Lewis. A statement from Chris Long, VP of creative groups at Integrity, says, "Williams is pursuing the possibility of purchasing the label and its assets from Integrity Music."

This partnership will officially be dissolved Nov. 1. Artists signed to Glorious include Kim Stratton, Daniel Wians, Keith Staten, and Yvonne Lewis. A statement from Chris Long, VP of creative groups at Integrity, says, "Williams is pursuing the possibility of purchasing the label and its assets from Integrity Music."

Long also reaffirms Integrity's commitment to "producing quality and meaningful music for the African-American church." This commitment is demonstrated in the upcoming "Praise In The House" album, featuring the group Radical For Christ and produced by Fred Hammond. This album will be released in November and will appear on the Integrity label."

SOARING: To break a new label and a new artist at the same time is a big challenge, but it is just the thing that's done for 44-year-old Detroit "Buster" Soaries. Soaries is in high gear to put his New Brunswick, N.J.-based label, Proclaim Records—

formed in July 1994—on gospel's ever-growing map.

With the July release of the first act signed to the label—a female ensemble named NuJoel that is being compared to the Clark Sisters—Soaries is a great deal closer to that goal. The release has been picked up by more than 60 radio stations for airplay and has advance sales exceeding the goal of 5,000 units. (See sidebar for details.) Soaries celebrated his 20th anniversary this month with a second release, "Second Coming" by Keith Rutherford, shipped to retail stores last month.)

Soaries, a former artist manager who counts Commissioned, BeBe & CeCe, Tramaine Hawkins, and Fred Hammond as onetime clients, hopes to increase his artist roster from eight acts to 12 next year and has an impressive lineup of releases for the label's five-year deal with Chordant Distribution, which begins spring 1996. They include a January release from Keith Dobbins & the Resurrection Mass Choir.

Soaries has maintained close ties with Hammond (one of Proclaim's chief producers) since stepping down as his manager in 1990 to take over the pastorate of First Baptist Church of Lincoln Gardens in Somerset, N.J.

It's still too soon to fully measure consumer response to his initial releases, but Soaries is putting himself in high gear, packaging and broadening his marketing campaign. "We want to understand the cultural significance of gospel over and above the Christian relevance," he says. "What did it do prior to releasing NuJoel was to develop a liaison Youth For Christ."

For Kim Rutherford's release, Proclaim partnered with Time Life Books for a cross-marketing strategy spotlighting the publisher's African-American Heritage Series. The series—being advertised on Proclaim's CD booklet—offers a 33% discount to those who mention the ad with subsequent book and CD purchases.

COCHRANE ON ROAD TO INT'L SUCCESS

(Continued from page 18)

EMI Music Canada's aggressive campaign for "Ragged Ass Road" has included advanced station-sponsored playbills, posters, and bumper stickers placed at urban rock radio stations in 10 cities, and a nationally syndicated 90-minute Soundsource Radio Network special that will feature a live performance from Manta Sound in Toronto, an interview, and highlight tracks from the album.

While his star has not risen as high in the U.S., the success of "Mad Mad World" has sold 525,000 units in the U.S., according to SoundScan, bodes well for continued growth.

Cochrane was immensely pleased that "Mad Mad World" gave him a firm foothold in the U.S. marketplace,

which had eluded him with Red Rider in the '80s.

"It was gratifying to finally break through in the U.S.," he says. "Previously, I had a lot of people say, 'He's a success [in Canada] because he's Canada's own, and [Canadians] embrace him because of that.' There was the specter hanging over me that I was an esoteric artist, and people outside Canada couldn't relate to me. That was put to bed with 'Mad Mad World.' His success also gave him the freedom to write his most intimate album to date. On 'Ragged Ass Road,' the 43-year-old Cochrane graphically and painfully details the spiralling conflicts of his marriage.

In the album's centerpiece, "Just Scream," for example, Cochrane's lyrics sttingly rebuke himself and his wife with the words, "I'm not your son, I'm not your dad." It was a scathing one-sided indictment.

"He," he says, "could hardly sing it. I had the guitar lick and the key hook, but I was playing hide-and-seek with the lyrics. Finally, I said, 'Whether this emotion stands or not, I'm documenting a feeling and a chunk of my life with this song.'"

"I guess I use [songwriting] as a cleansing," Cochrane adds, alluding to the album's confessional nature. "It's unavoidable at this stage. You have to write about what [you've] gone through."

Cochrane wrote eight of the album's 12 songs himself. He co-wrote "Crawl" with Billie Jo, and recorded his songs by Vancouver-based recording artist Annette Ducharme that greater light on the overall tone of the album. Ducharme also wrote "Sinking Like A Sun" on "Mad Mad World."

Cochrane bats at the notion of the album being too dark. "Both 'I Wish You Well' and 'Widest Dreams' are pretty good songs," he says. "And 'Ain't No Love' is certainly a foil to the personal songs on the album," he says. "I was inspired by Ragged Ass Road in Yellowknife [Northwest Territories], but it's not specifically about that. 'Ragged Ass Road' is not specifically a real place but a place of the mind."



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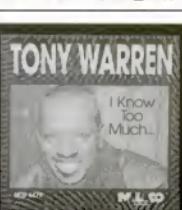
Top Gospel Albums

Compiled from a national sample of retail stores and rack sales
Retailers collected, compiled, and provided by
ARTIST
LABEL & NUMBER/DISTRIBUTING LABEL

BRANDINGS
TITLE

THIS WEEK	2 WEEK AGO	WEEKS ON CHART	** NO. 1 **
1	16	WILLIAM BECTON & FRIENDS <small>WEBSITE</small>	KIRK FRANKLIN & THE FAMILY <small>BROKEN</small>
2	115	GOD CENTRIC 2119	KIRK FRANKLIN & THE FAMILY
3	33	THE NEW LIFE COMMUNITY CHORUS FEATURING JOHN P. KEE	SHOW UP
4	5	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR <small>LIVE IN NEW YORK BY ANY MEANS...</small>	BLACKBERRY 1610/MALACO
5	10	THE CANTOR SPIRITUALS <small>BLACKBERRY 1610/MALACO</small>	LIVE IN MEMPHIS II
6	10	DONALD LAWRENCE & THE TRI-CITY SINGERS <small>CRYSTAL 5730/SPARROW</small>	BIBLE STORIES
7	8	SHIRLEY CAESAR <small>WORD 6730/SPARROW</small>	SHIRLEY CAESAR LIVE...WE WILL COME
8	23	CHICAGO COMMUNITY CHOIR <small>AMARCORD 4705/REDMOND</small>	WE GIVE YOU PRAISE
9	6	YOLANDA ADAMS <small>TRINITE 3502</small>	MORE THAN A MELODY
10	1	EDIE JAMES & THE PHOENIX MASS CHOIR <small>FRESH HME 001</small>	HIGHER
11	NEW	KENNY ELDRIDGE & THE JESUS CELEBRATION MASS CHOIR <small>BORN AGAIN 1008</small>	EXCITED
12	8	DOTTIE PEOPLES <small>ATLANTA INT'L 10200</small>	ON TIME GOD
13	11	VANESSA BELL ARMSTRONG <small>VERITY 4301</small>	THE SECRET IS OUT
14	9	HELEN BAYLON <small>WORD 6643/SPARROW</small>	THE LIVE EXPERIENCE
15	13	GEORGIA MASS CHOIR <small>MALACO 7117</small>	LORD TAKE ME THROUGH
16	12	GMWA WOMEN OF WORSHIP <small>ALBED 117/MUSICA 2000/REDMOND INT'</small>	IT'S OUR TIME
17	20	FRED HAMMOND & RADICAL FOR CHRIST <small>WORD 6643/SPARROW</small>	THE INNER COURT
18	19	OUNDS OF BLACKNESS <small>PERSPECTIVE 549 006</small>	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM
19	13	GMWA WOMEN OF WORSHIP <small>AUDIO INT/MUSICA 2000/REDMOND</small>	JESUS IS THE NAME!
20	17	THE CANTOR SPIRITUALS <small>BLACKBERRY 1610/MALACO</small>	LIVE IN MEMPHIS
21	15	MIGHTY CLOUDS OF JOY <small>INTERSONG 9147</small>	POWER
22	14	MISSISSIPPI MASS CHOIR <small>MALACO 6013</small>	IT REMAINS TO BE SEEN
23	11	NORTH EAST CHINA MASS CHOIR <small>REDEMPTION 7500</small>	NO FAILURE
24	25	YOLANDA ADAMS <small>TRINITE 3937</small>	SAVE THE WORLD
25	29	REV. JAMES MOORE W/ THE MISSISSIPPI MASS CHOIR <small>MALACO 6018</small>	LIVE AT JACKSON STATE UNIVERSITY
26	25	THE JACKSON SOUTHERNAIRES <small>MALACO 6472</small>	THE WORD IN SONG
27	21	BEBE & CECE WINANS <small>CAPitol 28216</small>	RELATIONSHIPS
28	16	TRI STATE MASS CHOIR III <small>PARADE 701/UTSCOT</small>	WORTHY
29	28	STEPHANIE MILLS <small>GOSPOZ CENTER 7232/WORD/PGM</small>	PERSONAL INSPIRATIONS
30	16	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR <small>LIVE IN ATLANTA AT MOREHOUSE COLLEGE BENSON 107/PGM</small>	CREATED BY THE HOLY GHOST
31	30	MICHAEL FLETCHER <small>SOUND OF GOSPEL 2116</small>	HIGHEST PRAISE
32	32	SLIM & SUPREME ANGELS <small>INTERSONG 9144</small>	STAY UNDER THE BLOOD
33	29	THE MISSISSIPPI CHILDREN'S CHOIR <small>MALACO 4461</small>	A NEW CREATION
34	RE-BIRTH	MONTEL THOMAS & THE NEW YORK SOUL WINNERS <small>VERNON 1000/INTERSONG</small>	SWEDERS
35	36	RICKY DILLARD'S NEW GENERATION CHORALE <small>MALACO 6015</small>	HALLELUJAH
36	RE-BIRTH	DOROTHY NORWOOD <small>MALACO 4462</small>	"LIVE" WITH THE GEORGIA MASS CHOIR
37	27	21	ANOINTED <small>WORD 6705/SPARROW</small>
38	35	24	DARYL COLEY <small>SPARROW 51446</small>
39	34	4	SISTERS OF GLORY <small>WARNER BROS. 45990</small>
			GOOD NEWS IN HARD TIMES
			NORTH CAROLINA MASS CHOIR <small>CG 1141</small>
			HE'S ALL THAT

① Weeks with the greatest sales given this week. ② Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ③ RIAA certification for sales of 2 million units with additional minor indicated by a hyphen following the number. All figures are estimates on cassette and CD. *Indicates past or present *Billboard* title. © 1995, Billboard Communications



You don't know how good today's Gospel sound can be until you hear Tony Warren's "I Know Too Much..."

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Pro Audio

ARTISTS & MUSIC

Hologram Printing To Thwart Piracy Nimbus' 3-D i·D Uses 'Covert Graphics'

BY PAUL VERRA

NEW YORK—In an effort to counter piracy and make its mark literally, on CD media, R&B recording artist and producer Nimbus CD Inc. has introduced a process that allows the printing of holograms on the surface of a disc, with no resulting loss in playing time or quality.

The process, 3-D i·D, is a joint venture between Charlottesville, Va.-based Nimbus and Applied Holographics of the U.K.

Lynne Goodman, president/CEO of Nimbus' holding company, Nimbus CD International, says, "Each year, billions of dollars are lost and creative efforts diminished by the outright theft of copyright material in the music and software industries through counterfeiting and piracy. Three-D i·D holograms offer probably the most effective deterrent against CD piracy available today, and at the same time, provide stunning and dramatic graphics, which are unparalleled in label art."

Applied Holographics CEO David Tidmarsh adds that his company and Nimbus are capable of encoding "covert" images on a disc, that is, holograms that cannot be seen by the human eye but can be scanned by opti-

cal readers.

"The importance of 3-D i·D's covert imaging capability cannot be understated," says Tidmarsh. "Holographic technology offers the ability to store information-storage capacity of any known visual medium. Codes, symbols, and other features can be 'hidden' within the hologram during the origination process and, when combined with the use of visual or automatic verification, ... the result is a hologram that is easily authenticated and that cannot be effectively copied."

According to Goodman, caused by the piracy of pre-recorded music, totalled \$2.25 billion last year, according to the IFPI.

In addition to deterring CD counterfeiting, the 3-D i·D process promises to bring a new source of revenue to Nimbus and Applied Holographics in the form of royalties on a patent, which is still pending.

"What we're going to do is work to license the technology to record companies," says Faulkner. "If artists had their CDs manufactured by a major and encoded with 3-D i·D, the Nimbus/Applied Holographics joint venture would get a royalty on the patent, just like Sony and Philips get a royalty from all the other manufacturers" for the manufacture of conventional CDs, which distinguishes the 3-D i·D hol-

ogram process from other, similar techniques is its ability to spread a hologram across the entire surface of a disc, rather than confining the image to a smaller portion of the disc.

Nimbus will charge clients a setup cost ranging from \$500 to \$3,000 for the holographic process, according to Faulkner. Beyond that initial investment, the printing cost for the new discs will not exceed that of five-color picture discs.

Faulkner says that a "significant quantity" of the discs manufactured on a daily basis will be for picture discs and that the majority of Nimbus' "replication work is five-color or offset."

To show the graphic impact of 3-D i·D, Nimbus has created a demo disc containing an animated hologram photo in a small quadrant of the disc and a sample of holographic images throughout the rest of the product's surface.

No 3-D i·D discs are in the marketplace, but Faulkner says he is negotiating with several "household name" clients for release of hologram CDs. He anticipates commercial releases in the U.S. by Christmas and adds that the process can be applied to any mass-market CD type, including audiobooks, enhanced CDs, and CD-ROMs.

AUDIO TRACK

NEW YORK

GUITARIST VERNON REID, formerly of Living Colour, stopped at Big House Recording to finish tracks for his new album, "Vernon Reid," due for release on an undisclosed Sony label. The sessions were produced on a new 8078 and Studer A800 by **Tio Maseru** and **Prince Paul**, and engineered by **Glen Kolotkin** with assistance from senior engineer **Mark Mason**.

LOS ANGELES

AT ENCORE STUDIOS in Burbank, Dwight Yoakam worked on an upcoming Liberty Records project with producer Peter Anderson, engineer Judy Clapp, and assistant David Betancourt. Also at Encore, engineer Tom Lord Alge mixed several projects, including albums by Epic's Oasis, Radioactive's Dig, and Warner Bros.' Seven Day Diary.

NASHVILLE

AT THE SOUND EMPORIUM, Hank Williams Jr. worked on an upcoming Curb Records project with producer Chuck Howard and engineer Bob Campbell Smith and CCR's Dickey Betts. **Sugarland** dubbed and mixed for his upcoming self-produced Atlantic Records project with co-producer Mac McAnally and engineers Alan Schulman and Ken Hutton; and Yo Yo Ma taped an interview for an upcoming

episode of the CBS-TV show "60 Minutes."

OTHER LOCATIONS

AT MUSIC LAP Recording in Jacksonville, Fla., artist/producer Michael Fitzgerald wrapped his latest *Chain Of Fools* project for Rimshot Records, recording on three

Alesis Adams and Digidesign's Studio Designer II. Fitzgerald engineered the sessions with studio engineer Roy Love.

Please send material for *AUDIO TRACK* to Paul Verma, Pro Audio Technology Editor, Billboard, 1515 Broadway, New York, N.Y. 10036; fax: 212-526-5358.

French ASF Elects Members Recording Studio Assn.'s Objectives Set

PARIS—The Assn. of French Recording Studios (Assn. des Studios d'Enregistrement Français or ASF) elected the following board members at its annual meeting: president Jean-Louis Rizet (Studio Ramées), VP Didier Lomabard (Studio Corinne), secretary general Philippe Bambou (Studio de Cheneay), deputy general secretary Erika Chenelet (Digipro), and treasurer Georges Peulault (Studio E.P.D.).

Past president Roland Guillote (Guillotines) and past VP Claude Sahakian (Studio Plus XXX) decided to serve new terms, citing financial difficulties of the respective facilities. However, both said they would remain members of the association and pledged to continue supporting it.

Among the ASF board's resolutions were to try to mediate the country's ongoing royalty dispute between the

phonographic association and the right collection society. The ASF also vowed to help its studio members expand into multimedia and compete in the international market; attempt to forge closer links with the trade groups of the U.S. and TV industry; continue to support the training of future audio professionals; publish the "Guide To Recording In France"; and enhance the existing French Mintel, an early type of online system.

Newly appointed president Rizet told attendees, "Regroup with other international trade organizations. Consider a connection to the Internet. Promote the studio members' interests. Be able to provide statistics from our recording industry. Welcome small, midrange, and top studios, but also post-production studios, to join us at the ASF. These are just a few of our objectives that we wish to achieve."

GUILLAUME J. SCHOUKER



Rubin Sings. RCA Novus recording artist Vanessa Rubin has been working on her upcoming album, "Vanessa Rubin Sings," at Signet Sound in Hollywood, Calif. Shown on the sessions, left, are co-producer Miles Goodman, Rubin, and co-producer Oscar Castro-Nievez.

newsline...

SONY UNLEASHES DIGITAL BOARD: Sony Broadcast & Professional Europe unveiled its long-awaited OXF-R3 digital console, a high-end, fully automated recording and mixing board used at music and TV/film studio track production facilities, in London Sept. 9. The unit, known as the OXF-R3, has 48 channels for up to 16 tracks and a wide range of assignable controls for the number and type of processing channels. It is capable of working in up to 8-bit digital surround and is built to handle expansion beyond 100 channels, according to Sony. Furthermore, the OXF-R3 is compatible with AES/EBU, SDIF-2, and MADI formats and has a powerful interface to Sony's DASH machines. It also has analog inputs and outputs. The unit is scheduled to have its first U.S. showing at the upcoming Audio Engineering Society Convention in New York.

PUBLIC PEOPLE ON THE MOVE: Bill Robinson is named national sales and marketing manager for the DOD/Digital division of Harman Music Technology. He was previously managing director for SoundTech Professional Audio...TimeLine Inc. makes the following appointments: Peter Swientek, regional manager for Asia/Pacific and manager of radio markets; Michael MacDonald, director of product marketing; and Cynthia F. Jones, marketing communications manager. They were, respectively, a veteran of the pro audio and video industries; marketing manager at Yamaha Corp. North America; and a veteran of the communications industry. TimeLine is also establishing a new Amsterdamer sales team with four new positions: Michael Denissen, Midisound national sales manager; Alan Hardiman, regional manager, Eastern North America; Ray Niles, Western regional sales manager; and Theodore Price, sales program manager. They were, respectively, managing director of Amsterdam-based Electroimpulse, director of sales for Syntacir Co., VP of Siemens Audio Inc., and national marketing manager at Mail Boxes Inc.

SOUTH BEACH SPARS WITH THE BEST: South Beach Studios, the Miami facility owned by Island Records chairman Chris Blackwell, has joined the Society of Broadcast Engineers as a member. According to SBE, the studio has recently been active with numerous high-profile projects, including sessions by R. Kelly (Jive), David Bowie (BMG/Virgin), Willie Chirino (RMM/Sony), and Tracy Bonham (Island). South Beach president Joe Galdo says, "These artists come to our studio because we give musicians what they want, and we offer them a creative environment that has energy, professionalism, and lots of fun."

BRIEFLY: Lexicon, Studer, and Studer Editech have opened a New York office according to a statement from the company. . . . The Dallas-based Russ Berger Design Group has won the Texas Society of Architects' award for excellence in interior architecture for its work on Whitney Houston's private recording studio (Billboard, Aug. 12). The acoustical/architectural consulting firm will be featured in the November/December issue of Texas Architect.

STUDIO ACTION

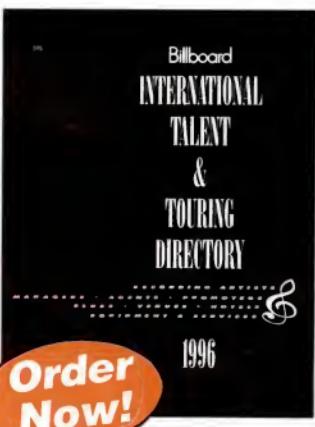
PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING SEPTEMBER 23, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	CLUB PLAY
TITLE Artist/ Producer (Label)	GANGSTA'S PARADISE Coolio Feat. L.V./ D. Rasheed (MCA)	YOU ARE NOT ALONE Michael Jackson/ R. Kelly M. Jackson (Epic)	I LIKE IT, I LOVE IT Tim McGraw/ J. Stroud B. Gallimore (Curb)	TOMORROW Silverchair/ K. "Caveman" Shirley (Epic)	EVERYBODY BE SOMEBOODY R. Lumicsek Feat. Yavahn D. D. Jernigan D.A. Jenkins S.B. Wilson (Maw)
RECORDING STUDIO(S) Engineer(s)	ECHO SOUND (Los Angeles) Bob Mors	CHICAGO RECORD- ING COMPANY (Chicago, IL) Bruce Swedien Peter Mokran	LOUD (Nashville) Julian King	FESTIVAL (Sydney, AUSTRALIA) Kevin Shirley	STARDUST (Montclair, NJ) Shaher Wilson
RECORDING CONSOLE(S)	Trident Vector	Nive VR 72 with Flying Faders	SSL 4000E	Nive 8058	Trident Series 24
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Studer A827	Studer A827	Otarai DTR-900	MCI 24	Saturn 624
STUDIO MONI- ITOR(S)	Echo Custom Sounds	Lakeside with TAD	Yamaha NS10M	Yamaha NS10	Tannoy PBM 6.5/ System 115
MASTER TAPE	Ampex 499	3M 996	Ampex 467	Ampex 467	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	ENCORE (Los Angeles) Kevin Davis	RECORD ONE (Los Angeles, CA) Bruce Swedien	LOUD (Nashville, TN) Chris Lord-Alge	ECLIPSE (Sydney, AUSTRALIA) Kevin Shirley	STARDUST (Montclair, NJ) Shaher Wilson
CONSOLE(S)	SSL 4000G	SSL 8000 G Plus with Ultimation	SSL 4000E	SSL 4000E	Trident Series 24
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Studer A827	Studer A800 MK III/ Sony 3348	Otarai DTR-900	Panasonic SE 2700 w/ Apogee Filters	Saturn 624
STUDIO MONITOR(S)	Custom Vincent Van Huff	Oceanway Custom	Yamaha NS10M	Yamaha NS10	Tannoy PBM 6.5/ System 115
MASTER TAPE	Ampex 499	3M 996	Ampex 467	Ampex DAT	Ampex 456
MASTERING (ALBUM) Engineer	HIT FACTORY MAS- TERING Herb Powers	BERNIE GRUND- MAN Bernie Grundman	MASTERING LAB Doug Sax	STERLING SOUND Ted Jensen	EUROPADISK Den Grossinger
PRIMARY CD REPLICATOR (ALBUM)	MCA Manufacturing	Sony Manufacturing	MCA Manufacturing	Sony Manufacturing	Europadisk Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	MCA Manufacturing	Sony Manufacturing	MCA Manufacturing	Sony Manufacturing	Europadisk Manufacturing

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SONY

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May 5, 1995 ...

Morissette's 'Jagged' Self-Healing

As any former child actor will tell you, an early dose of adult reality is a dangerous thing.

"To be blunt, whenever you're on stage doing anything that isn't 100% yourself, then you're only acting," says Ottawa-born singer-songwriter Alanis Morissette, whose spellbindingly frank June 13, is likely to fascinate listeners on both sides of the Canadian border. However, adds the 20-year-old performer, "When you're doing work that is a completely truthful side of place you were ... as 'Jagged Little Pill' makes disarmingly plain.

Unlike many recent efforts by even the most gifted new music artists on the modern horizon, Morissette's often searing voice has the compelling certitude of someone who's nobody taking a first stab at self-expression. She could take the indubitably artful of the album's lead single, "You Oughta Know," in which a teenage girl dumped by her beau is a more mature woman; wonders the bumpy transition for all parties. In a song too seeped to be made for coy sarcasm, she dares pop the questions that define the grimly vicious relationships: "An older version of me/I see her perceived like me/She'd start to drown on you in a theater/I have to hug you in the middle of dinner/It was a slap in the face how quickly I was replaced/Are you thinking of me when you look at her?"

Lyrics that appear roughly uncouth when read off the page are pure when heard leaving Morissette's lips. Because she dares to stand naked in her remembrances, the spectator allows herself no comfort songs for self-righteousness, and as she builds steam in her incisive checklist of public indiscretions and private indiscretions, the singer's woundedness mingles with a gallant cheer that gives the listener a giddy desire to cheer her on. Keyed to the quaking drift of a discount rock rhythm section, "You Oughta v... innocence in the seat." Like the rest, "cause the rest."

she was 16. Although she's played the piano since she was 6 and began writing songs at 9, Morissette's initial exposure in the mid-'90s came as a semiregular actress on Nickelodeon's "You Can Do That On Television" cable program. While the general assumption was that she would continue acting, her ambitions lay elsewhere.

"At 16, I took all the money I earned on the TV program," she says. "I financed the making of a record which I did with Rich Dodson of the Canadian band 'The Stampeders' (who noted a No. 8 hit in 1971 with "Sweet City Woman").

Morissette pressed 2,000 copies of the homemade single "Stay With Me," handstamping at an afterwriting doing now? "When you left me I was thinking about" and a thousand more of her unequivocal style based on her own La-

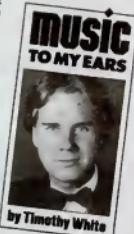
mor. When the record got noticed Alanis signed with MCA Publishing in Toronto at the tender age of 14. She went on to cut two popular dance-oriented albums for MCA Canada, "Alanis" (1991), which earned her a Juno Award as most promising female artist, and "Now Is The Time" (1992).

Along with these early career peaks came perip洛ic emotional valleys.

"When I was growing up, I was always around people much older than me," says Morissette, born in 1974, when her parents sought the children of U.S. military forces. "My early sense of independence caused me to come across as less professional and to appear confident on the surface. But I had no real confidence because of being in an industry so immersed in what others think I should be."

The dilemmas also created a "chronic incompatibility" in her romantic relationships. "I'd date older men so I could talk to them and then get my sexual fix with younger guys. What I gained

in reflect... I lost in sex."



by Timothy White

September 15, 1995 ...

THE Billboard 200

THE TOP SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND BACK SALES REPORTS COLLECTED, COMPILATED, AND PROVIDED BY BILLBOARD

FOR WEEK ENDING: SEPTEMBER 23, 1995

ARTIST	ALBUM	RETAIL	STORE	B&B	CD	LP	OTHER
SHERYL CROW	MY VARIOUS NEEDS	1	1	1	1	1	1
SOUNDTRACK	100 YEARS OF HARRY POTTER	2	2	2	2	2	2
THE RUMBAKERS	WALKING ON THE SIDEWALK	3	3	3	3	3	3
* * * GREATEST GAINERS * * *							
1	2	3	4	5	6	7	8
2	31	32	33	34	35	36	37
3	1	2	3	4	5	6	7
4	12	13	14	15	16	17	18
5	1	2	3	4	5	6	7
6	19	20	21	22	23	24	25
7	1	2	3	4	5	6	7
8	10	11	12	13	14	15	16
9	1	2	3	4	5	6	7
10	11	12	13	14	15	16	17
11	1	2	3	4	5	6	7
12	13	14	15	16	17	18	19
13	1	2	3	4	5	6	7
14	15	16	17	18	19	20	21
15	1	2	3	4	5	6	7
16	17	18	19	20	21	22	23
17	1	2	3	4	5	6	7
18	19	20	21	22	23	24	25
19	1	2	3	4	5	6	7
20	11	12	13	14	15	16	17
21	1	2	3	4	5	6	7
22	13	14	15	16	17	18	19
23	1	2	3	4	5	6	7
24	14	15	16	17	18	19	20
25	1	2	3	4	5	6	7
26	15	16	17	18	19	20	21
27	1	2	3	4	5	6	7
28	16	17	18	19	20	21	22
29	1	2	3	4	5	6	7
30	17	18	19	20	21	22	23
31	1	2	3	4	5	6	7
32	18	19	20	21	22	23	24
33	1	2	3	4	5	6	7
34	19	20	21	22	23	24	25
35	1	2	3	4	5	6	7
36	20	21	22	23	24	25	26
37	1	2	3	4	5	6	7
38	21	22	23	24	25	26	27
39	1	2	3	4	5	6	7
40	22	23	24	25	26	27	28
41	1	2	3	4	5	6	7
42	23	24	25	26	27	28	29
43	1	2	3	4	5	6	7
44	24	25	26	27	28	29	30
45	1	2	3	4	5	6	7
46	25	26	27	28	29	30	31
47	1	2	3	4	5	6	7
48	26	27	28	29	30	31	32
49	1	2	3	4	5	6	7
50	27	28	29	30	31	32	33
51	1	2	3	4	5	6	7
52	28	29	30	31	32	33	34
53	1	2	3	4	5	6	7
54	29	30	31	32	33	34	35
55	1	2	3	4	5	6	7
56	30	31	32	33	34	35	36
57	1	2	3	4	5	6	7
58	31	32	33	34	35	36	37
59	1	2	3	4	5	6	7
60	32	33	34	35	36	37	38
61	1	2	3	4	5	6	7
62	33	34	35	36	37	38	39
63	1	2	3	4	5	6	7
64	34	35	36	37	38	39	40
65	1	2	3	4	5	6	7
66	35	36	37	38	39	40	41
67	1	2	3	4	5	6	7
68	36	37	38	39	40	41	42
69	1	2	3	4	5	6	7
70	37	38	39	40	41	42	43
71	1	2	3	4	5	6	7
72	38	39	40	41	42	43	44
73	1	2	3	4	5	6	7
74	39	40	41	42	43	44	45
75	1	2	3	4	5	6	7
76	40	41	42	43	44	45	46
77	1	2	3	4	5	6	7
78	41	42	43	44	45	46	47
79	1	2	3	4	5	6	7
80	42	43	44	45	46	47	48
81	1	2	3	4	5	6	7
82	43	44	45	46	47	48	49
83	1	2	3	4	5	6	7
84	44	45	46	47	48	49	50
85	1	2	3	4	5	6	7
86	45	46	47	48	49	50	51
87	1	2	3	4	5	6	7
88	46	47	48	49	50	51	52
89	1	2	3	4	5	6	7
90	47	48	49	50	51	52	53
91	1	2	3	4	5	6	7
92	48	49	50	51	52	53	54
93	1	2	3	4	5	6	7
94	49	50	51	52	53	54	55
95	1	2	3	4	5	6	7
96	50	51	52	53	54	55	56
97	1	2	3	4	5	6	7
98	51	52	53	54	55	56	57
99	1	2	3	4	5	6	7
100	52	53	54	55	56	57	58

THE BILLBOARD 200

THE TOP SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND BACK SALES REPORTS COLLECTED, COMPILATED, AND PROVIDED BY BILLBOARD

FOR WEEK ENDING: SEPTEMBER 23, 1995

ARTIST

ALBUM

RETAIL

STORE

B&B

CD

LP

OTHER

1 SHERYL CROW MY VARIOUS NEEDS

2 TUCKER INIGHT MUSIC CLUB

3 DEBRA DODSON

4 LP

52 SHERRYL MORRISON THE RUMBAKERS

53 RUMBAKERS

54 RUMBAKERS

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100 RUMBAKERS

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Billboard

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Edels Chain In Receivership Retailer Says Move Is Only Temporary

SYDNEY—The Sydney-based Edels Music Stores chain has been forced into receivership, after lead financier the National Australia Bank moved in to appoint a court-appointed Deloitte Touche Toomento as receiver.

Neither the bank nor Edels management will comment on what caused the move. The firm's PR executive, Cecilia Hackard, says that the members of senior management were in discussion with financiers to fix the problem. "It is slowly but surely moving forward," she says. "Management are trying to do everything they can to ensure [the receivership] is only temporary."

Sources at Deloitte suggest that the block sale of the company is under review.

The Australian retail market has been soft for the last few years, with at least one other major music retail chain said to be in trouble. At last summer, Edels' chairman, Alan Beach, put in a bid for the Singapore-based Braxia chain, which was purchased by Singapore-based developer Ong Beng Seng) and launched an \$11.4 million expansion over three years to expand from six stores in Sydney to 36 along the East Coast. However, so far, only two new outlets have been established, both in Sydney.

CHRISTIE BLIEZER

Juarez Exits P'Gram Iberica Moves To Grupo Prisa; Bestard Upped

MADRID—Eduardo Juarez is to leave his post as president/CEO of PolyGram Iberica Sept. 15. After boosting the company's fortunes in the video and cinema sectors, he announced Sept. 18. Juarez is

to be replaced in mid-October by Francisco Bestard, currently PolyGram's managing director in Mexico.

Juarez is moving to the Spanish media holding giant Grupo Prisa in the newly created post of director general of audio-visuals. Prisa includes Canal Plus, the country's only pay-TV station, and Spain's largest radio company, Cadena SER.

Juarez joined PolyGram in Madrid in May 1993, and one of his main tasks was to boost the label's revenues from film and video. "I set up our video and cinema arms here, and they have increased from a 15% to a 21% market share in two years, to go from second to first spot in the market," says Juarez. "This new job will call on all my previous experience at both Century Fox and CBS Fox in the U.S., Latin America, and Spain."

HOWELL LLEWELYN

(Continued on page 19)

Warner Succeeds With Midprice In Singapore

SINGAPORE—Trying to solve a slump in Singapore's retail market, Warner Music experimented with the city-state's first full-scale, midprice campaign and has been overwhelmed by the results.

The project started in August, and within four weeks Warner recorded a 100% jump in sales. Marketing manager Kathleen Tan offered 100 titles, each with a sticker price of \$11, and shipped 30,000

(Continued on page 19)

U.K. Sales Conferences Set Goals

EMI Acts Are Up

DUBLIN—The new president of EMI Records Group U.K. and Ireland, Jean-Francois Cecillon, has been talking about the need for the company to be even more creatively driven. At its sales conference here Sept. 10-12, he put EMI's artists where their mouth was.

Cecillon may even have set new standards for the participation of artists in the annual round of U.K. sales conferences. Live performances by almost 30 acts, from Sir Cliff Richard to Blur to classical tenor Roberto Alagna to chanteuse Holly Cole, were shown to product presentations during the conclave.

The 400 or so delegates heard artist after artist play and sing, up close and personal, in a conference room at the Burlington Hotel. The sets ranged from a cappella to acoustic to electric, from newcomers and industry veterans to all-time legends.

A number of retailers present in Dublin were impressed, as was seasoned artist manager Jim Beach. "This is so much better than what you usually get at sales conferences!" he said.

Most artists elected to perform new material from upcoming releases. Richard, for instance, previewed his "Songs From Heartbreak" album with "Misunderstood Man," a single due soon. The album, featuring Olivia Newton-John on piano, will follow at the end of October. Richard's "Songs From Heartbreak" stage show is due to be staged in arenas-size U.K. cities, Birmingham, and London in October 1998.

Blur offered the second single from its imminent "Power Of A Woman" album, titled "And I Am Blessed," and former External member Louise Nordling presented her first solo effort, "Light Of My Life."

Richard, Eternal, Nodding, and Dana Dawson, among others, sang live vocals to track, but Tasmin Archer, D'Angelo, and Cole brought accompanying musicians to the Burlington stage, while John Hizzi and the Flans brothers (Neil and Tim) performed simply with guitars.

The afternoon sessions also played live. Alagna sang aria to the guitar accompaniment of his two brothers. His offering yielded a standing ovation from the EMI crowd; later, the room cheered Blur's performance of "The Universal," its next UK single.

The live performances were alternated with more conventional, off-the-digital product presentations, which nonetheless revealed the strength of EMI's holiday schedule. Its release lineup includes the first of the Beatles' two CD anthologies, "The White Album," and a new CD on the on-air TV network Queen's "This Could Be Heaven" album featuring the last work of Freddie Mercury; and a new, TV-marketed compilation series titled "That's . . ." featuring various genres, which is intended to complement the million-selling "Now!" hits line.

Sony's 'Heartbeat'

■ BY ADAM WHITE

LONDON—The U.K.'s ITV network expected 20 million people to watch the death of Karl Rowan on Sept. 17. Sony Music TV executive Kit Buckler hopes he can reach just 1.5% of them.

Rowan was the character, played by actress Niambi

Cusack, who fell victim to leukemia on Sunday in Yorkshire Television's popular soap opera series "Heartbeat," which

is set in the '60s. However, she is "alive" on the front cover of "Heartbeat: Forever Yours," the latest and fourth Sony compilation. It is in with the ITV weekly show. About 90,000 copies of the 40-track set were shipped to U.K. retailers Sept. 18.

"This project sums up what I want to achieve with Sony Music TV," says Buckler, the division's director of concept marketing. "I call it the IBM philosophy: 'the best ideas, the strongest branding, and fantastic music.' This is her target for 'Heartbeat: Forever Yours' is 300,000 units."

That is not all Buckler is striving to achieve. His department is charged with improving Sony Music's share of the U.K. compilation market. In fact, company executives concede, it has been outperformed by such competitors as PolyGram, Telstar, Global, and Virgin.

This is a dynamic, growing market sector. The number of releases has doubled since 1990, and TV-advertised compilations (which have their own chart, separate from the artist chart produced by Chart Information Network) were estimated to have taken as much as 40% of the total U.K. album market in August.

It is also an increasingly competitive field: PolyGram has a slew of new titles coming for the Christmas season, while Global TV is in with its own EMI, which it has sold. It has sold 4.3 million copies of the "Now!" line in the past 12 months, has a new (32nd) volume in the series out in November, and is debuting the "That's . . ." multigenre series in October. It is also tying in with tabloid newspaper The Sun to promote "The Greatest Party Album Under The Sun" on television.

Such growth and activity was acknowledged by Sony Music U.K. chairman/CEO Paul Barker during the company's sales conference in Brighton, England, Sept. 16-18. "After reviewing our policy in the ever-growing compilation market, it led us to believe that this year has enjoyed two No. 1 albums with 'Top Of The Pops' and 'The Best Of Heartbeat,'" he told delegates.

(Continued on page 19)

Billboard's International Buyer's Guide

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Sony Europe's Strategy Session

Managing directors of Sony Music Europe companies convened in England recently for a three-day session to review A&R initiatives and business strategy. The meeting, at Tyne Hall in Hempsire, was also attended by other European executives and the senior management of Sony Music International. Artist performances were by Gary Kemp, K's Choice, Massimo Di Cataldo, and Alison Moyet.



British singer Alison Moyet is led by Sony executives shortly before she performs a showcase set at Tyne Hall. Pictured, from left, are Sony Music Entertainment U.K. chairman/CEO Paul Burger; Sony Music International chairman Mel Iberman; Sony Music International president Bob Bowlin; Moyet; Sony Music Entertainment senior VP Peter Asher; Columbia Records U.K. managing director Kip Krones; Moyet's manager, Debbie Rawlings; Sony Music Entertainment Europe's Paul Russell; and Sony Music Entertainment Europe senior VP/GSA Jochen Leuschner.



Italy's Franco Cabrin, left, and GSA's Jochen Leuschner, second from left, enjoy an informal moment with Sony Music Entertainment Sweden managing director Sten af Klinteberg and Sony Music Entertainment Europe VP/European repertoire division Guy Brulez, right.



K's Choice played a set at Tyne Hall, prior to the September release in Europe of its new album, "Paradise In May." Pictured, from left, are the band's manager, Christophe Turckin; A&R consultant Annie Roseberry; Sarah Bettens of K's Choice; Sony Music Entertainment Belgium managing director Patrick Decam; and Gert Bettens of K's Choice.



Taking the long view are Sony A&R executives from around Europe, pictured with, in the front row, from left, Peter Asher, Sony S2 U.K. managing director Muff Winwood, Paul Russell, and GSA's Jochen Leuschner.



Comparing notes are, from left, managing director of Sony Music Entertainment's joint companies in Greece, Denmark, and the Czech Republic; Dimitris Yeremitanis, Jan Degner, and Suzanne Smetana, respectively.



Sony Music Entertainment Europe VP of business affairs Sylvia Coleman takes a break from business to relax with, from left, the managing directors of Sony affiliates in Norway, Ireland, and Turkey: Rune Hagberg, John Sheehan, and Melih Aytecan, respectively.



Mel Iberman, left, congratulates Italian artist Massimo Di Cataldo, center, after his showcase set. Pictured, at right, is Sony Music Entertainment Italy president/managing director Franco Cabrini.



Enjoying a drink together, from left, are Sony Music Entertainment Spain president Claudio Conde and Sony Music International executive VP Tom Tyrell.



Britain's Gary Kemp, former lead singer of Spandau Ballet, takes center stage prior to playing a showcase set at the Sony concierge. Pictured, from left, are Sony Music Entertainment Europe's Paul Russell; Sony Music Entertainment U.K. VP/International Brian Yates; Kemp's manager, Steve Dagger; Kemp; Bob Bowlin; Paul Burger; and Columbia Records U.K. A&R director Mick Clerk.

Labels Revitalize Hong Kong Scene

■ BY MIKE LEVIN

HONG KONG — Two new labels are starting to breathe life back into Hong Kong's dormant domestic music industry with a unique approach to Chinese repertoire.

Both have assembled rosters that may feel can compete with the major international labels, and each has already sent one artist to the top of the local charts during the past year.

This success, though, has come as no surprise. The newcomers—one an indie and the other under the huge PolyGram umbrella—are being steered by two of Hong Kong's most experienced industry executives.

Lawson Lee started Music Impact two years ago, but gained instant credibility in 1993 by signing the Cantonese singer Lau from Warner Music (not such a big shock when one considers that Lee has been Lau's manager for five years).

Another former Warner employee figures in Go East. Pace Wong was Warner's Hong Kong managing director for 14 years before accepting PolyGram Far East president North America, and he now runs a new record company in March.

In true local entrepreneurial style, both companies are taking the best of the local scene and adding value with new twists. They have steered away from traditional pop-idol development and production, preferring to cover a much

broad spectrum of activities and win back the disenchanted young consumers.

Music Impact is combining A&R functions with management, film

Cantonese debut of Kelly Chan's "Whisper Will Be, Will Be" which shot to Hong Kong's No. 1 spot in its second week. Go East has four other artists under contract.

The Musician label has already signed five alternative bands and will arrange the reunion of Hong Kong top '80s duo Tat Ming Pair in October.

The Red Star label is dedicated to traditional bands from Beijing and has a roster of eight recordings, the all-girl Cobra. The Kitty imprint will focus on Japanese-language repertoire, although it has yet to sign any acts.

production, and a strong China focus.

"Without looking at the bigger picture of music as a form of entertainment, we couldn't compete," says Lee. "Basically, we are willing to try anything."

The label's roster of 18 artists has a strong Cantonese emphasis, though Lee says almost all of them will eventually record in Mandarin. The first Mandarin release for the label, "Heart Please," hit No. 1 in both Hong Kong and Taiwan. Lau's unsurpassed popularity as an actor will also boost Impact's plans.

Go East is being even more adventurous, with four labels, including one dedicated to alternative repertoire—a sharp break from PolyGram's near-absolute pop orientation. Chen says:

"Our goal is to sell records, whatever the type of music," says Wong. "I don't think anyone is limiting themselves to only one style anymore."

The Go East imprint will focus on Cantonese and Mandarin pop and has had an early success with the

unit, including releases by the Doves, Tracy Chapman, the Eagles, James Taylor, and Lobo.

Each CD contained inlay sheets offering information on the titles available, and order forms were supplied at checkout counters. Warner spent about \$21,000 on television advertising for the campaign.

August has traditionally been a quiet month for the industry, and

newsline...

EMI BELGIUM has acquired a majority stake in indie dance label Antler Subways. EMI says the label will continue to be run autonomously by founders Maurice Engelen and Roland Heine and will serve as an outlet for all of EMI Belgium's dance repertoire. Antler Subway is already home to Digital Organ, Praga Kahn, Lord Of Acid, and Jade 4U; its releases will now be licensed by EMI and available via EMI affiliates worldwide, except in the U.S. and Japan.

WARNER MUSIC Europe is to market and distribute product from U.S.-based label Sub Pop Records in continental Europe under a new agreement between the companies. Sub Pop will continue to operate independently in the U.K.

EMI INTERNATIONAL has appointed Irving Schlesberg managing director of EMI South Africa. He joins the company from RPM Records, part of the CNA Gallo Group, where he has been managing director for ten years. RPM represented Virgin's interests in South Africa from 1983 to 1990.

WARNER SUCCEEDS WITH MIDPRICE IN SINGAPORE

(Continued from page 47)

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since midprice has previously only been in limited stores, we felt that we should attempt an across-the-board campaign," says Tang.

"At first retailers were resistant because it has been difficult in the past to enforce price control," she adds. "but because we price-stickered each CD

and informed consumers through TV it made retailers confident that the campaign would work."

Retailers were also pleased with the results. "Our buck-call catalog sales improved by 10% to 15% as a result of the campaign," says Tower Records' manager, Kelly Chew. "WEA was efficient in stock availability and clever in knowing just what titles to feature."

Malaysia's Baizura Splits With Sony

■ BY ALEXANDRA NUWICH

KUALA LUMPUR, Malaysia—The music industry will witness its first high-profile divorce when R&B singer Nine Baizura cut her ties with the local Sony affiliate.

A low court ruled in May that the contract was invalid because 19-year-old Baizura had signed as a 16-year-old minor.

The dispute has only recently been resolved, though, with the end of an associated argument over what songs she may perform on stage.

In the court case over Baizura's contract, Sony argued that the singer had signed in good faith, with her parents as witnesses, and that the label had made money for her from 1992 to 1993. The parties sold a combined 180,000 units and earned revenues from product tie-ins with Sony hardware and a cellular phone service.

But a source close to Baizura says the artist felt that "things weren't right with Sony in terms of artistic input and promotion." She has since signed a world-

wide recording contract with BMG, and the company plans to release a new album in September. Singapore and Indonesia will follow the end of the year and a second one internationally in mid-1994.

The court ruling threw up another issue for Malaysian artists. In its wake, Sony applied

for an injunction to stop Baizura from performing the material she had recorded under contract. However, both sides seem now "amicably settled the dispute," say the singer's lawyers, Tang and Yuges, allowing Baizura to perform all her songs in public.

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Lyttleton Voted Off Board Of Performing Right Society

LONDON—Trevor Lyttleton, publishing director and activist, lost his battle to retain his place on the board of U.K. author's rights body the Performing Rights Society at its annual general meeting Sept. 14.

An unprecedented resolution for an unprecedent had been moved by Pete Waterman, head of the PWL group and its All Boys Music publishing arm, and a former PRS board member, who resigned prior to the organization's extraordinary general meeting in May following a row over royalties.

Waterman accused Lyttleton of asking an excessive number of questions about the operation of the society, "hijacking it," and adding to administration costs as PRS staff sought to provide answers. PRS has estimated these costs at 100,000 pounds (approximately \$154,000) for the period January-November 1993 to April this year.

Lyttleton defended himself at the Sept. 14 meeting by referring to the record vote that had elected him to the PRS board in the wake of the

costly PROMS system episode. The PROMS computer was intended to revolutionize the society's mammoth data-processing needs but was abandoned in 1993, by which time it was apparent that the design was unsuitable for PRS (Billboard, Sept. 16).

Lyttleton described the vote as a mandate for him to ask "hard questions," but at the end of a sometimes acrimonious debate, he was voted off the board by 5,836 votes to 3,270.

In a statement issued later, Lyttleton said, "I am proud to have served in a key capacity, to the election committee to PRS members to ensure transparency and accountability at PRS. In the face of the unequal struggle, against the combined forces of 22 council members [and] their PRS vast forces and resources, I consider obtaining the support, in just three weeks, of some 40% of PRS' voting membership, to be a highly respectable outcome."

He concluded, "The questions will not go away."

NIGEL HUNTER

SONY'S HEARTBEAT

(Continued from page 47)

Moreover, Sony has cut a joint venture deal with BMG for a compilation entitled "This Year's Love" is Forever," due before Christmas. It will feature material from both companies' lists, including tracks from the first, Celine Dion, Robson & Jerome, Tina Arena, TLC, Des'ree, and Annie Lennox, as well as tracks from EMI and PolyGram, among others.

"This Year's Love" is one of six Sony Music TV projects lined up for the holiday season, but for the next few weeks, Buckler and his team will be tracking the progress of "Heartbeat." Buckler says the first and third TV-backed compilations of '90s oldies sold 250,000 and 150,000 copies, respectively; the second (which was not promoted on TV) sold 50,000 units.

"This is the first time we've released an album on top of the series," Buckler said in Brighton, "and there are another ten episodes [of the soap] to run before Christmas." Asked if the TV project will lead to a compilation should benefit from concurrent promotion by VCI and Read Publishing for their respective "Heartbeat" home video and book releases.

"Heartbeat: Forever Yours" includes vintage hits by the Troggs, the Righteous Brothers, Cliff Richard, Brian Hyland, the Four Tops, Dusty Springfield, Peter, Paul & Goro, Queen, Marvin Gaye. "Our marketing campaign is refined from the experience of selling nearly half a million 'Heartbeat' albums before," said

Buckler, who has been in charge of Sony Music TV for seven months.

"We're still finding our feet in this market," Buckler says. He expects the division to make "significant progress" over the year, especially if we can establish a strong brand with the 'Top Of The Pop' series."

That exploits the identity of Britain's most popular music TV show, a chart countdown aired weekly on BBC1. The second "Top Of The Pop" volume is due in November.

Another key Sony Music TV release in October is the 16th annual Music From The Movies, "1," including hits by Elton John, Seal, Phil Collins, Annie Lennox, David Bowie, Harry Connick Jr., and the Bee Gees. Among the marketing plays is a 50-second movie commercial in theaters screening the new Hugh Grant film "Nine Months."

More unusual is "Odd Man Out," a compilation featuring such young U.K. artists as Oasis, Nelly, Atomic Punk, Dusbult, Reel, and Leftfield.

It is themed to snowboarding, and aside from the TV spend, Sony will advertise the 18-track set on London alternative rock station XFM during its one-month Restricted Service Licence run in October.

This is a stretch from the type of audience that buys "Heartbeat," but a measure of the ground Sony Music TV is striving to cover by tapping into Britain's booming compilation business.

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HITS OF THE WORLD

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JAPAN

THIS WEEK	LAST WEEK	ALBUMS
1	1	SINGLES
2	2	LOVE & LOVE, MY LITTLE LOVER RAY FACTORY
3	3	LOVE & LOVE DREAMS COME TRUE EPIC
3	3	SEASAW MR. CHILDREN RAY FACTORY
4	4	DONNA INITO SMAP VICTOR
5	5	LIVE THROWNING COPPER RIA
6	7	TOTSUZEN FIELD OF VIEW JAM
6	7	SORAWO MINATO SHARANG VICTOR
7	8	SAYONARA HA IAMMO KOMONOME NI IMASU RAY FACTORY
9	9	KONO WANA SHIKAKASATO FUNK THE PEACE RAY FACTORY
10	10	ARTISTS TWO SOUTHERN ALL STARS VICTOR

THIS WEEK	LAST WEEK	ALBUMS
1	2	SCATMAN JOHN SCATMAN'S WORLD R&B VICTOR
2	5	TONOSHIO KUBOTA SUN SHINE MOONLIGHT R&B VICTOR
3	1	LENNY KRAVITZ CIRQUE TOKYO RIA
4	3	SPOTS 21 RAY FACTORY
5	6	RYOUNO KAZUO LAIA GENERATION EPIC
6	8	RITCHIE BLACKMORE'S RAINBOW STRANGER IN US ALL RAY FACTORY
7	7	THE TOWER TOUGHEN THAN LOVE RAY
8	8	MIKI IMAI LOVE OF MY LIFE RAY FACTORY
9	9	NEW SOUNDTRACK ASHITERUUTI ITTERUME EPIC
10	10	MIKU OHGUCHI LA LA LA RIA RAY FACTORY

NETHERLANDS (Stereo Megatop 50) 9/16/95

THIS LAST WEEK	WEEK	SINGLES
1	1	HET IS NECHT GOUWS MET UWE & VAGANT
2	4	STARS CHARLY LOHNIGE & MENTAL THEO
3	3	YOU'VE GOT A FRIEND RENE FROGER & FRIENDS
4	4	RAINBOW IN THE SKY DJ PAUL ELSTAK WOD-TOWN
5	2	PASSER CLOSER RAY FACTORY
5	5	BEST OF RITCHIE BLACKMORE ROLLING STONES RAY
7	6	WATERFALLS TULC RAY
8	3	KISS FROM A ROSE SAYER WARNE
9	6	LE HOEST WEET MARIAH MICHAEL JACKSON SON
10	7	WATERFALLS TULC RAY

ALBUMS

THIS LAST WEEK	WEEK	ALBUMS
1	1	LOVE & LOVE OHR RAY
2	3	FREDE RINGER LIVE IN CONCERT RAY
2	2	BERT HENDRICKSEN STORM DA DE STILE CHT
4	4	CELAZON XTC RAY
5	5	CLAYTON COLOUR OF MY LOVE RAY
7	7	ANDRE REUSS STRAUSS & CO. MERCURY
8	8	NEW ROLLING THUNDER RAY
9	9	YOUNG VAN THEX SPLEEN ME JE LEVE CHR
10	10	ROLLING STONES JUMP BACK (BEST OF) RAY

AUSTRALIA (Australian Record Industry Assn.) 9/24/95

THIS LAST WEEK	WEEK	SINGLES
1	1	KISS FROM A ROSE SEAL MARRINERS
1	1	NEW MARY MARIA CRAIG COLLECTOR
2	2	ALICE WHO THE F**K IS ALICE STEPPERS FESTIVAL
4	4	EXCALIBUR F.R. CRISTAL
5	5	NEW MARY MARIA CRAIG COLLECTOR
6	6	YOU DUGHTERS KNOW ALANS MORISSETTE
7	7	YOU ARE NOT ALONE MICHAEL JACKSON EPIC
8	5	UNFORGIVEN WATER MELON BANANA BROWNS

ALBUMS

THIS LAST WEEK	WEEK	ALBUMS
1	1	ALICE WHO THE F**K IS ALICE FESTIVAL
1	1	SCATMAN REMIXES SCATMAN JOHN RAY
11	10	RIGHT TYPE OF MOOD HERRING
12	8	SONGBIRD'S CRYSIS CHRIS DAIAH WARNER BROS
13	9	LET HER CRY HOOTIE & THE BLOWISH MARRINERS

13 TRY ME OUT CORONA COLUMBIA

14 NEW MYSTEROUS GIRL PETER ANDRE FESTIVAL

17 NEW COLOR OF THE WIND VANESSA WILLIAMS RAY

18 NEW CAN I TOUCH YOU THERE! MICHAEL BOLTON

19 LIGHTNING CRASHES LIVE RAY

20 NEW RUMBLE JANET JACKSON RAY

ALBUMS

THIS LAST WEEK	WEEK	ALBUMS
1	1	RED HOT CHILI PEPPERS ONE HOT MINUTE MARRINERS
2	2	NEW RUMBLE JANE'S ADDICT RAY
3	3	CELINE DION THE COLOUR OF MY LOVE EPIC
4	2	LIVE THROWNING COPPER RIA
5	3	TINA ARENA DON'T ASK COLUMBIA
6	4	NEW RUMBLE JANE'S ADDICT RAY
7	5	MERRIL BANDBROOK THE GARDEN MARRINERS
8	5	GARAGE GARAGE MUSHROOMTHON
9	6	NEW RUMBLE JANE'S ADDICT RAY
10	7	NEW RUMBLE JANE'S ADDICT RAY
11	8	NEW RUMBLE JANE'S ADDICT RAY
12	9	HOOTIE & THE BLOWISH COUNTRY'S OUTDOOR VIEW MARRINERS

13 NEW ZECCHI ANOTHER NIGHT RAY

14 NEW ALANS MORISSETTE JAGGED LITTLE PILL RAY

15 NEW NEW SONGS (1ST AND 2ND ALBUMS) WARNER BROS

16 NEW 5 PEOPLE BIZARRE PEOPLE RAY

17 NEW ARKIK GYPSY FLAME RAY

18 NEW SEAL WHINNIES RAY

19 NEW THE ULTIMATE EXPERIENCE RAY

20 NEW COLD CHISEL CHRISE/YOUTH/THIRTEEN... (LIVE)

(LIVE)

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HITS OF THE WORLD[®] CONTINUED

EUROCHART HOT 100 9/16/95

MUSIC & MEDIA

THIS WEEK	LAST WEEK	SONGS
1	2	YOU ARE NOT ALONE MICHAEL JACKSON YMCA
2	1	SCATMAN'S WORLD SCATMAN JOHN KIERSZ
3	4	SHY GUYS DANCING HOMOSEXUAL
4	6	EVERYONE EVER REALLY LOVED A WOMAN? BRYAN ADAMS AM
5	4	BOOM ROOM ROOM OUTHERE BROTHERS STYL
6	5	EVERYTHING I DO STEPHEN MCDONALD
7	8	HOLD ME, THRILL ME, KISS ME UZ POUR QUOI TU M'AMES ENCORE CELINE DION EPIC
8	9	I WANNA BE A HAPPY TECHNOHEAD MOHAMED
9	NEW	WHEN YOU WERE HERE REDNEK JAY SHUT UP AND SLEEP WITH ME SIN WITH SEBASTIAN SIN SIN
10	NEW	SHUT UP AND SLEEP WITH ME SIN WITH SEBASTIAN SIN SIN

BELGIUM (Promed) 9/22/95

THIS WEEK	LAST WEEK	SONGS
1	1	MICHAEL JACKSON HISTORY, PAST, PRESENT AND FUTURE—BOOK 1 YMCA
2	2	GREEN DAY DOOKIE MERCURY
3	3	CRANBERRIES NO NEED TO ARGUE ISLAND
4	5	PUR ABENTUERLUND INTERCOCO
5	6	KELLY CLARKSON I DON'T WANT TO BE A TEENAGER
6	7	SCHEUNNER TEKNO 1 KIS VOL. 1 YMCA
7	8	TLC CRAZYLOVY CARIBBEAN
8	9	OFFSPRING SMASH EPIC
9	10	PINK FLOYD PULSE YMCA
10	7	CELINE DION SPICE COLLECTOR

SWEDEN (GfK) 9/15/95

MUSIC & MEDIA

THIS WEEK	LAST WEEK	SONGS
1	1	SCATMAN'S WORLD SCATMAN JOHN RIA
2	3	SHY GUYS KING HOMOSEXUAL
3	1	I WANNA BE A HAPPY TECHNOHEAD ISHL
4	5	SHUT UP AND SLEEP WITH ME SIN WITH SEBASTIAN SIN SIN
5	4	POUR QUOI TU M'AMES ENCORE CELINE DION EPIC
6	9	YOU ARE NOT ALONE MICHAEL JACKSON YMCA
7	6	CONQUEST OF PARADISE VANGELIS EASTWEST
8	8	BORN TO EVER REALLY LOVED A WOMAN? BRYAN ADAMS AM
9	7	NET IS EEN NACHT—ELEVENRECHT GUUS METEVIJN EN VAGANT SPICE
10	9	NEVER LET ME TAKE THAT MUSIC GENE CHAMBERS
11	10	CELINE DION SPICE COLLECTOR

SWEDEN (GfK) 9/15/95

MUSIC & MEDIA

THIS WEEK	LAST WEEK	SONGS
1	1	DE VAKKASTA CELIA VENNERSTEDT ORH OH BABY ALL SOULS DREAM COLLECTIVE
2	3	DE VAKKASTA CELIA VENNERSTEDT ORH OH BABY ALL SOULS DREAM COLLECTIVE
3	5	THIS TIME I'M FREE DR. ALBAN
4	2	BOOM ROOM ROOM OUTHERE BROTHERS PLUG
5	8	SHUT UP AND SLEEP WITH ME SIN WITH SEBASTIAN SIN SIN
6	6	A LITTLE LOVE EDWIN COLLINS
7	4	COMMON PEOPLE PULP
8	9	KISS FROM A ROSE SEAL
9	7	THEIR TEARS RING ON DIRE STRAITS
10	10	YOU ARE NOT ALONE MICHAEL JACKSON YMCA
11	1	NO HOT CHILI PEPPERS ONE HOT MINUTE WARREN HEDGES
12	4	CROWN TUESDAY NIGHT MUSIC CLUB IAM
13	3	SOULBROTHERS PUNK FICTIO NM
14	6	SOPHIE ZELMANN SOPHIE ZELMANN YMCA
15	7	FRANK ZAPPA STRICTLY COMING DOWNHILL DICK TRACY
16	8	PAUL McCARTNEY ALL THE BEST YMCA
17	9	RITCHIE BLACKMORE'S RAINBOW STRANGER IN THE DARK
18	10	LENNY KRAVITZ CIRCUS YMCA
19	1	PETER LEMARCK BOOM BOK MEL BLANKA SIDOR MM

PORTUGAL (Portugal/AFF) 9/19/95

MUSIC & MEDIA

THIS LAST WEEK	LAST WEEK	ALBUMS
1	1	IRAN COSTA ALBUM DANCE YMCA
2	3	CROWNS TUESDAY NIGHT MUSIC CLUB IAM
3	6	VANISHING 1492—CONQUEST OF PARADISE EASTWEST
4	5	BOB JOHNS THESE DAYS MERCURY
5	4	WANNA BE A HAPPY TECHNOHEAD BRYAN ADAMS AM
6	7	CELINE DION ODISSEA COLUMBA
7	9	VARIOUS ARTISTS MAXPOWER 2 POLYSTAR
8	8	VARIOUS ARTISTS DANCE POWER 95 VYDNO
9	5	PAUL SOLANO BEST-SELLERS DOS DISCOS PARADISO
10	NEW	PAUL SOLANO BEST-SELLERS DOS DISCOS PARADISO

NEW ZEALAND (Rianz) 9/13/95

MUSIC & MEDIA

THIS WEEK	LAST WEEK	SONGS
1	2	YOU ARE NOT ALONE MICHAEL JACKSON YMCA
2	1	WATERFALLS TLC YMCA
3	3	ILL RE THERE FOR YOU REMBRANDTS WARNER
4	NEW	WARPED RED HOT CHILI PEPPERS WARNER BROS.
5	4	ICAN LOVE YOU LIKE THAT ALL-4-ONE WARNER
6	5	HOW DEEP IS YOUR LOVE PORTRAIT EM
7	7	I CAN'T TELL YOU WHEN BROWNSTONE SONY
8	6	SHY GUYS KING HOMOSEXUAL
9	10	DON'T TAKE IT PERSONAL MONICA YMCA
10	8	SHUT UP AND SLEEP WITH ME SIN WITH SEBASTIAN SIN SIN

SWITZERLAND (Media Control Switzerland) 9/15/95

MUSIC & MEDIA

THIS WEEK	LAST WEEK	SONGS
1	2	YOU HAVE BEEN HERE REDNEK YMCA
2	1	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS AM
3	3	SHY GUYS KING HOMOSEXUAL
4	5	SHUT UP AND SLEEP WITH ME SIN WITH SEBASTIAN SIN SIN
5	4	POUR QUOI TU M'AMES ENCORE CELINE DION EPIC
6	9	YOU ARE NOT ALONE MICHAEL JACKSON YMCA
7	6	DEADLY SILENT BROWNSTONE SONY
8	8	HOLD ME, THRILL ME, KILL ME, KISS ME UZ POUR QUOI TU M'AMES ENCORE CELINE DION EPIC
9	10	CELINE DION SPICE COLLECTOR
10	7	CELINE DION SPICE COLLECTOR

FINLAND (GfK) 9/17/95

MUSIC & MEDIA

THIS WEEK	LAST WEEK	SONGLES
1	1	SCATMAN'S WORLD SCATMAN JOHN RIA
2	2	SHY GUYS KING HOMOSEXUAL
3	3	I WANNA BE A HAPPY TECHNOHEAD ISHL
4	5	SHUT UP AND SLEEP WITH ME SIN WITH SEBASTIAN SIN SIN
5	6	WIL THURA BILOED, SWEET IN THANERI TOPMAN YAMALA 1492—CONQUEST OF PARADISE EASTWEST
6	4	WIL THURA BILOED, SWEET IN THANERI TOPMAN YAMALA 1492—CONQUEST OF PARADISE EASTWEST
7	7	SCATMAN JOHN SCATMAN'S WORLD YMCA
8	6	SOULBROTHERS PUNK FICTIO NM
9	5	MONDO JAHAN DEMARCO YAMALA 1492—CONQUEST OF PARADISE EASTWEST
10	8	BON JOVI THESE DAYS MERCURY

FINLAND (GfK) 9/17/95

MUSIC & MEDIA

THIS WEEK	LAST WEEK	ALBUMS
1	2	TUNATA YAMA SAMULI COELLAHAMM & SANI YMCA
2	3	SUA MUSETTAUS POES EN SAAD YOH
3	4	SAKSA KLAUMÄÄN AVAHINGA
4	5	ATMOSFÄRE WILTLÄRT ELECTROBLÄST
5	6	DESTINATION ESCATORIUM CHAMAE LITTLE SHAMAE
6	7	BUNAWAN JASONT JANICK ANARIO YMCA
7	8	DON'T LET THE FEELING GO NIGHTCRAWLERS
8	9	DESSA DÖRÖNNA BOK BLINDSPYLPHON
9	10	SCATMAN JOHN SCATMAN'S WORLD YAMALA 1492—CONQUEST OF PARADISE EASTWEST

ARGENTINA (Argentina Producciones) 8/95

MUSIC & MEDIA

THIS LAST WEEK	LAST WEEK	ALBUMS
1	4	IRAN COSTA ALBUM DANCE YMCA
2	3	CROWNS TUESDAY NIGHT MUSIC CLUB IAM
3	6	VANISHING 1492—CONQUEST OF PARADISE EASTWEST
4	5	BOB JOHNS THESE DAYS MERCURY
5	7	CELINE DION ODISSEA COLUMBA
6	8	VARIOUS ARTISTS MAXPOWER 2 POLYSTAR
7	9	VARIOUS ARTISTS DANCE POWER 95 VYDNO
8	10	PAUL SOLANO BEST-SELLERS DOS DISCOS PARADISO

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

SERBIA: Within the last year, there has been an unexpected rise of an urban rap scene in this enclave of the former Yugoslavia in Eastern Europe. It began with a few independent radio shows and took off when one of them featured a demo recording by an artist named Gru. The first rapper to use the Serbian language, Gru brought a unique style and honesty to his work, which quickly won him a deal with the traditionally folk-oriented label Jugosud. With the release of his debut album, "Do You Have The Right?", his career exploded, paving the way for other rap artists, such as Sunshine and the latest new hope, C-Ya, who are currently in the studio finishing its debut album, also for Jugosud. The sudden success of rap may be explained by the nonexistence of urban mainstream and pop music here. There has always been a clash between the rural and urban sectors of Serbian society, and in a popular culture that has been dominated by rural, folk music, urban rap has easily filled the void. The rappers' lyrics tend to focus on the gangster life, urban reality in general, although some like Sunshine and C-Ya have strong political views. However, all rap acts here are united by a common desire for anything musical. They have already changed the music business in Serbia and are now hungry for wider commercial acceptance.

STANJALE ALEXANDER

GERMANY: Engel Wider Willen is a four-piece band that has been gaining widespread attention, thanks to its novel mixtures of classical, rock, electronic music and the flamboyant image of frontman Helmut Voges. The title of their most recent album, "Ghosts in the Machine," is a title originally bestowed upon the cast members of the 17th and 18th centuries, who were required to sing the high parts in the choirs of the 17th and 18th centuries, when women were not allowed to participate in such activities. Founded three years ago, Engel Wider Willen comprises Siegfried Rössert (bass/guitar/vocals), Martin Rhuland (marimba/MIDI guitar/percussion/vocals), Thomas Simmel (drums), and Voges, who is a countertenor (not a count, true, but count) and flautist. All four have studied classical music, but apart from Voges, who performs as a bishop's red robes and hat and puts across his high-pitched voice in an almost operatic style, the others in the choir to rock with a slightly more punk edge. Since 1993, in Germany, Italy, Latin America and England, the group combines Gregorian chorales and Renaissance polyphonic vocal arrangements with elements of rock and jazz on its groundbreaking, self-titled debut album on Transformer Records. Engel Wider Willen's current single features 70-year-old actress and singer Hildegard Knef performing a techno remake of one of her most successful songs, "Von Nan Und Ging's Bergab" ("That's When Things All Went Down"). The song is featured on the soundtrack to a documentary of Knef's life scheduled to reach movie theaters in October.

ELLIKE WEINERT

FRANCE: While continuing his duties as GM of Mercury records in France, Yves Bigot has taken a look back at his professional life as a musicologist in a thoughtful and revealing memoir titled "Au Non Da Rock" (In The Name Of Rock), published by Stock in French only. The book covers 40 years of rock through 40 interviews with artists, including Bob Dylan, U2, Mick Jagger, and Frank Zappa. Readers will be surprised to find former president François Mitterrand among the 40 chosen. "What he said about music was not very interesting," Bigot admits. "But I wanted to show that during his tenure, France has opened up to all sorts of music."

EMMANUEL LEGRAND

NEW ZEALAND: It has been a case of conquest by stealth for Straw People, whose album "Broadcast" (15,000 sales) has not had much success yet. The band consists of Paul Casserley and Mark Tierney, which, unlikely for such a successful act, does not perform live—but a knack for discovering superb, unknown singers brings them together with hot, established musicians, such as trumpeter Greg Johnson. The music ranges from ambient dance tracks (the duet's "Ave Maria" appears on the German ambient collection "Serene Dance") to hypnotic ballads, and much of it is ideally suited for use in soundtracks. (*A Straw People track, "Wings Of Desire," is to be featured in the forthcoming Gus Van Sant movie "Die For You." The duo's single, "Trick With A Knife," has also attracted considerable attention in Australia, where, equally stealthily and without any promotion, it has crept toward the top 50.)*

GRAHAM READ

SPAIN: It is one thing to perform the obscure mysteries of pure flamenco music on a stage to foreign audiences unclear about the route being taken by the intricate Spanish guitar playing and mournful singing. It is quite another to package such music as an electrifying "flamenco ballet," encompassing both the purest and newest elements of an ancient art form that is preparing to enter the 21st century with dignity. Madrid audiences have been gripped throughout September by gypsy dancer Joaquín Cortés and his group, whose two-hour-nightly show "Pasión Gitanas" ("Gypsy Passion") has become a must-see attraction. The show's flamenco fusion with balloons, fire, and a dash of classical Spanish dance, and traditional flamenco, make the scale and technological sophistication of the show make it comparable to a big rock concert. Cortés, 26, is considered the best flamenco dancer of his generation, and the importance of music to the spectacle suggests that many people will soon be introduced to pure flamenco music for the first time. Cortés begins a two-year world tour at New York's Radio City Music Hall Oct. 12 and arrives for shows at London's Sadler's Wells theater in April 1996.

HOWELL LEWIS



ESPAÑA 45

Mann Finds Rewards In English Connection

WHEN AIMEE MANN was visiting London to promote her 1993 album "Whatever," she was pleasantly surprised to discover the extent of her popularity there. "I did an interview on GLR [London] and Chris [Difford of Squeeze] heard it and faxed the radio station to say he really liked the record," she recalls. Difford's view of the solo debut from the former "Til Tuesday" front woman was widely shared in the U.K., where Mann drew a packed London audience for her literate and intimate songwriting. She toured the U.K. in 1993 as opening act for World Party, then as a headliner, including a sold-out show at the Shepherds Bush Empire theater in London.

Our dates, opening for Squeeze, followed in 1994, and for a few months last year, Mann took up residence in London's Notting Hill Gate neighborhood. The mutual affinity between Mann and England has led to the decision to release her forthcoming album, "I'm With Stupid," Oct. 30 in the U.K. and Europe, well ahead of its U.S. arrival in early 1996.

After the demise of Imago Records, Mann's label for "Whatever," the songwriter signed with Geffen Records (which is marketed by MCA Records outside North America) for the release of "I'm With Stupid." About that title... "People consider me to be pretty dour," concedes Mann, whose work is actually filled with fun and edge, earned, in part, through years of music-business battles.

First came her struggles with Epic Records after "Til Tuesday" broke up, then the shutdown of Imago, leaving in limbo this new album, which Mann had ready for release early this year. "When we got the offer from Geffen," says Michael Haasman, Mann's manager, "the first thing that [Geffen president] Ed Rosenblatt told me is that they needed to set up the record property." That bolstered the case for a European release of the U.S. album.

"I'm With Stupid" was recorded predominantly in Boston and Los Angeles. But for the tour to last summer, Mann and her producer Jon Brian set up shop at Konk Studios in London, where Difford and Glenn Tilbrook of Squeeze and former Sleater-Kinney guitarist Bernard Butler contributed their talents to the album.

Aside from the early release of "I'm With Stupid" in Europe, the most unusual about the plan for the album is that Mann will likely relocate temporarily to London later this year, instead of just flying in for the quick promo trip. "There's always this problem where things

happen in the U.K. very quickly," explains Hauseman. "You might get a call on Monday that they want to do a TV show on Thursday."

But, like Mann, her sojourns in England have rewards, as well as professional rewards. "A lot of people feel that if there's not getting attention in their own country, it would be bizarre to expect another country to embrace them," she says. "To me it was a shock that my album was so well-received and I cut out that Chris [Difford] comment and thought, I was a great lyric writer, that was pretty gratifying."

Like many music fans in their mid-30s, Mann has a fondness for England that owes a lot to the influence of the Beatles. But her talent as a songwriter, and her musicality here, are both rooted in something far more fundamental to English culture than its pop music.

"To me, English is such an amazing language because it has such a wide vocabulary to choose exactly the right word," says Mann. "Where lyrics are concerned, I think most people just drop the ball. I'm someone who absolutely loves the language."

BORDER CROSSINGS: In the wake of U.S. sales gains driven by her appearance at the 1995 MTV Video Music Awards in New York (Billboard, Sept. 23), Alanis Morissette is off to bolster her growing fan base in Europe. The compelling young singer from Ottawa, Ontario, has received extensive media coverage in Canada and the U.K., and has been featured on British TV shows like "Top of the Pops" and "The Tube." She'll be performing at the Tractors in London, while "Hand In My Pocket," the second UK single from her debut album, "Jagged Little Pill," is set for release in Britain Oct. 16... Arista/Nashville act the Tractors had lunch to promote Oct. 1 at the Shepherds Bush Empire, as part of a European tour.

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Solomon Interprets Gershwin Faves Jazz Inspiration Violinist Fuses Genres

■ BY LARRY LEBLANC

TORONTO—For two decades, jazz and classical violinist Lenny Solomon has been widely hailed as one of Canada's top studio and concert musicians. With the release of his second solo album, "The Gershwin Sessions," on Jazz Inspiration Records, he's seeking an international audience as well.

The album, distributed in Canada by MCA Records Canada, features his inspired interpretation of such Gershwin evergreens as "Fascinating Rhythm," "Liza," "A Foggy Day," "Wonderful," and "Slap That Bass." performed on his signature quieted quintet and Ray Schwager (piano), Shelly Berger (bass), Phil Dwyer (panos), and Barry Romberg (drums), plus guest Guido Bass (fuguebass).

"It wasn't as difficult to approach Gershwin's music as it was to choose his music because of the wealth of his catalog," says the Toronto-based, classically trained Solomon about the new album. "I found it easier than I initially appealed to myself that way. It was important to get to know I related to the violin and that made sense for me to translate to the violin. The Gershwin songs are a foil for me to improvise and to develop the music."

Performing in an appealing, improvisatory acoustic jazz/wavestyle, Solomon's trio (with Schwager and Berger) and quintet are well known in Canada for their work on '80s pop, jazz, Broadway, and Tin Pan Alley compositions by such American songwriters as George Gershwin, Duke Ellington, Cole Porter, Jerome Kern, and Harold Arlen.

"While wearing the swing hat, my idea is to rework well-known material for the violin rather than trying to discover some unknown nuggets," explains Solomon. An in-demand local session player since the mid-'70s, Solomon has performed extensively with other well-known performers, including Liza Minnelli, Ruby Braff, and Canadians Anne Murray, Raffi, and John McDermott. Additionally, he has appeared on stage with Robert Plant and Jimmy Page, Diana Carroll, Murray McDavid, and Canadian country group Prairie Oyster. With his trio, he has appeared with the Toronto Symphony Orchestra and the Winnipeg Symphony Orchestra.

Solomon rates being concert master for Plant and Page's show at the Sky Dome here March 27, 1995, as one of his career's high points. He's working again with the British duo in Buffalo, N.Y., Oct. 19. "Plant and Page's people called me to put together a string section for their for the 'Toronto' concert," he says. "[I hired] people who knew who Led Zeppelin was and people who loved to be there. It was such a great concert."

Solomon also recently finished a run as concert master for the local production of "Joseph And The Amazing Technicolor Dreamcoat." Despite having performed as a musician in local productions of "The Phantom Of The Opera," "Anne Of Cleves," and "The Wizard Of Oz," Solomon has no aspirations of performing in a long-running musical.

"I prefer to be available for subbing," he says. "When you play the pit, you play the exact same music, the exact same notes in the same places every performance. I'd like to sit in the pit once and see what happens next."

Solomon began piano studies at 6 and violin at 7, training with violinists Albert Pratz and Steven Staryk. After high school, he studied music for a year with violinist Otto Armand at McGill University in Montreal and played violin in the National Youth Orchestra and the Hamilton Philharmonic.

It was almost pre-ordained that Solomon become a musician. He is the son of Stanley Solomon, principal violist of the Toronto Symphony Orchestra from 1948-83 and member of the Parlow String Quartet (1948-58) and Hart House Orchestra (1954-68). At 78, Stanley still performs with the Hamilton Philharmonic.

It was a son of Stanley Solomon's that Solomon became a musician. He is the son of Stanley Solomon, principal violist of the Toronto Symphony Orchestra from 1948-83 and member of the Parlow String Quartet (1948-58) and Hart House Orchestra (1954-68). At 78, Stanley still performs with the Hamilton Philharmonic.

Solomon readily acknowledges the obvious influences of his father's musical background performing in other musical genres if they're not well-versed in the varied subtleties of what they're playing. "You can't have played and listened to classical music all your life and then swing if you're not aware of what it is to play [that music] or to listen to the feel and then hop on the merry-go-round. You can't go into jazz without knowing the other music, you can't play along and let the music go round and round."

Around the time he was performing in Myles & Lenny, Solomon became involved in local jingle session work, which, he says, considerably broadened his musical perspective. "For 15 or 20 years, the music scene here was commercial driven. I'd go to McLeaf Studio for a country session, or to Matrix Sound for rock and roll, and then to Sounds Interchange and play bebop. It was a great environment to broaden my musical spectrum."

In 1976, despite winning a Juno Award for most promising group and having a strong follow-up album with "It Isn't The Same," Myles & Lenny parted ways. After the split, Solomon put together the Lenny Solomon Band, which included his father Stanley and his brothers, Mark and Neil. Next, he co-founded the classically styled Quintessence, which recorded the album "Quintessence" for Duke Street Records in 1985. In 1990, Solomon left the group to put together his jazz trio and to record the album "After You've Gone," released independently in Canada and by City Cities in the U.S.

Last year, Solomon's trio toured nationally and internationally, including an eight-city U.S. concert tour. After the U.S. release next February of "The Gershwin Sessions" on Jazz Inspiration, distributed by Independent National Distributors Inc., the trio will embark on a 15-date U.S. tour. The album is also being released in Holland by Jazz Inspiration via a distribution agreement with Kenny's Distribution.

MAPLE BRIEFS

JIM CAMPBELL has been promoted VP of artist and international marketing at BMG Music Canada. Samantha Miller has been named director of promotion and publicity at Mercury/Polydor.

AMONG THE Canadian artists signing on to appear at the 1995 Much Music Video Awards on Sept. 10 in Toronto are Alanis Morissette, the Odds, Treble Charger, the Dream Warriors, Raggedados, Kevin Parent, and Charlene Smith. Also joining the three-hour broadcast will be Alanis Morissette from a studio in Helsinki and Jann Arden from a studio in Strasbourg, France.

To adapt to performing Myles & Lenny's rock- and folk-style music, Solomon moved away from his rigid classical training for inspiration. "I'd like to guitar and wonder how I could do that on violin for pop music," he says.

HOME & ABROAD



by Thom Duffy

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AUSTRALIA



THE BILLBOARD SPOTLIGHT THE NEW GUARD RISES FROM DOWN UNDER

The Australian music industry buzzed with excitement earlier this year as a high-profile meeting was held for the first time with the national government officials in the capital city of Canberra. It tackled such problems as the country's ailing live-music scene, radio's minimal support for new acts and the competition that the music business faces from other forms of entertainment.

But some young entrepreneurs and media commentators were skeptical of the Contemporary Music Industry Summit in March. Seeking government aid, they said, was symptomatic of the old guard panicking in the face of its decreasing influence rather than creatively embracing changing trends.

CHANGING WITH THE TIMES

Australian music has been in the throes of change for some time. But 1995 was the year when—led by the phenomenal success of the teenage grunge act Silverchair and their U.S. hit album, "Frogstomp"—the new guard took charge.

The national, non-commercial, youth radio network JJJ (commonly known as Triple J) championed new music from home and abroad, set trends and broke ratings records. Four-year-old indie Shock scored its first No. 1 single and album and became a major player. The Lollapalooza-influenced annual Big Day Out grew from a single-city event to a national tour incorporating New Zealand. The five-year-old, independent Mushroom

BY CHRISTIE ELIEZER

Distribution Service (MDS) reported a 70% increase in sales.

Music fans in Australia were signaling loud and clear: No more recycling.

Significantly, it was a year that big blasts of the '80s remained on the outer edge of the action. Midnight Oil, Crowded House, John Farnham and INXS took sabatricals and Jimmy Barnes relocated to France.

A pre-Summit press statement by Midnight Oil manager Gary Morris was typical of those calling on classic hits and the popular influences of American culture for stifling homegrown music. But his pronoucement inadvertently sent out the wrong message. "Every three-legged dog has its day," quipped Wendy Boyes-Hunter, manager of The Cruel Sea, commenting on the changing of the guard in

Newcomer Max Sharpen may swing through the U.S. and Europe.

Australian music (while slyly offering a plug for the title of The Cruel Sea's new album, "Three Legged Dog").

Australia's new acts claim no problems with consumer attitudes or radio playlists. Within the first four months of 1995, domestic albums by Silverchair, The Cruel Sea and You Am I each debuted at No. 1. To put that in context, the four previous Aussie acts to debut at No. 1 on the album chart—INXS, Rattar, the Oils and AC/DC—achieved that only over the course of a decade. In July, Tumbleweed's "Galactaphone" debuted at No. 6.

"These bands have given the industry confidence again," says Kim Frankiewicz, managing director of MMA Music Publishing and rooArt. This was quite a change from 1994, when only three domestic acts appeared on the year-end chart: You Am I, Silverchair and INXS.

"Last year was a particularly slow year for Australian music," observes Ian Wallace, chart manager for the Australian Record Industry Association (ARIA), "but I wouldn't go so far as to call it a slump."

New players, many scarcely out of their teens, rose to the challenges of minimal venues and radio support. "Without expectations and demands to tailor their music, musicians looked at the positive and allowed their creativity full rein."

Continued on page 56

Dave Graney 'N' The Coral Snakes have that "Soft 'n' Sexy Sound."

Aussie phenom silverchair



During 1994/95 we sold 1,028,227 concert tickets in Australia and New Zealand



1994/95 TOURS—TORI AMOS, BIOHAZARD, BODYCOUNT WITH ICE T, MICHAEL BOLTON, GARTH BROOKS, JOE COCKER, THE CRANBERRIES, SHERYL CROW, CHAKA DEMUS & PLIERS, BEN ELTON, THE GRID, INCOGNITO, JANET JACKSON, JAMIROQUAI, RICKIE LEE JONES, RONNY JORDAN, JOSHUA KADISON, LIVE, M PEOPLE, MACHINE HEAD, MASSIVE ATTACK, NINE INCH NAILS, PANTERA, PET SHOP BOYS, LOU REED, SALT 'N' PEPA, SLAYER, SPEARHEAD, THERAPY?, UB40, VIOLENT FEMMES, WHITE ZOMBIE.

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AUSTRALIA

THE ARIA AWARDS: THE NOMINEES ARE...

The ninth annual ARIA Awards will be presented Oct. 2 by the Australian Record Industry Association. Here's a look at the nominees in key categories.

BEST ALBUM

Christine Anu, "Stylin' Up" (White/Mushroom)

Tina Arena, "Don't Ask" (Sony)

The Cruel Sea, "Three Legged Dog" (Redeye/Polydor)

silverchair, "Frogstomp" (Murmur/Sony)

You Am I, "Hi-Fi Way" (rosa/Warner)

BEST GROUP

Nick Cave & The Bad Seeds

(Maté/Liberation)

Crowded House (EMI)

The Cruel Sea (Redeye/Polydor)

silverchair (Murmur/Sony)

You Am I (rosa/Warner)

BEST FEMALE ARTIST

Christine Anu (White/Mushroom)

Tina Arena (Sony)

Merrill Bainbridge (Gotham/BMG)

Kyle Minogue (Mushroom)

Max Sharman, "Coma" (EastWest/Warner)

BEST MALE ARTIST

Diesel (EMI)

Paul Kelly (White/Mushroom)

Ed Kuepper (Hot)

Rick Price (Sony)

Chris Wilson (White/Mushroom)

BEST NEW TALENT

Merrill Bainbridge (Gotham/BMG)

Magic Dirt (Au Go Go/Shock)

Max Sharman (EastWest/Warner)

silverchair (Murmur/Sony)

The Truth (Mushroom)

SONG OF THE YEAR

Tina Arena, "Chain," Tina Arena (Sony)

Merrill Bainbridge, "Mouth," Merrill Bainbridge (Gotham/BMG)

Daniel Johns, Ben Gillies,

"Tomorrow," silverchair (Murmur/Sony)

Neil Murray, "Blind Home," Christine Anu (White/Mushroom)

Max Sharman, "Coma," Max Sharman (EastWest/Warner)

BEST ABORIGINAL/ISLANDER RELEASE

Christine Anu, "Stylin' Up" (White/Mushroom)

Key Carmody, "On The Wire" (Festival)

Ruby Hunter, "Thoughts Within" (White/Mushroom)

Tiddas, "Changing Times" (Id/Mercury)

Yothu Yindi & Neil Finn, "Dust On The Shells" (Mushroom)

BEST INDEPENDENT RELEASE

Def FX, "Ritual Eternal" (MDS)

Ed Kuepper, "Character Assassination" (Hot)

Magic Dirt, "Life Was Better" (Au Go Go/Shock)

Single Gun Theory, "Flow Rivers Of My Soul" (Volition)

T.I.S.M., "Machiavelli And The Four Seasons" (Shock)

AUSSIE ARTISTS ATTRACTING ATTENTION

SILVERCHAIR

Artist: SILVERCHAIR

Album: "FROGSTOMP"

Label: MURMUR/SONY

Management: JOHN WATSON

Management: ROBERT BARNHAM MANAGEMENT

Publisher: SILVERCHAIR MUSIC

Booking Agent: TRADING POST

Agency: AGENCY (AU), U.S.

Wasted Talent/Fairie

Warning: U.K., Europe

Label: WASTED TALENT/FAIRIE

Management: ROBERT BARNHAM MANAGEMENT

Publisher: SILVERCHAIR MUSIC

Booking Agent: TRADING POST

Agency: AGENCY (AU), U.S.

Label: WASTED TALENT/FAIRIE

Management: ROBERT BARNHAM MANAGEMENT

Publisher: SILVERCHAIR MUSIC

Booking Agent: TRADING POST

Agency: AGENCY (AU), U.S.

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Label: WASTED TALENT/FAIRIE

Management: ROBERT BARNHAM

AUSTRALIA

THE VIEW FROM THE PACIFIC RIM

Asian Execs Discuss The Chances For Music Made In Australia

The Australian music industry in recent years has increasingly seen its sights on breaking artists in neighboring markets in the Asia Pacific region. What perspective can executives in Asia offer to their counterparts Down Under? Billboard Far East bureau chief Mike Levin reports.

ANU YAVASIS, Sony director of marketing, Asia

"I don't think that Australian music fits into Asia any better than other Western music. However, the difference is the song. If an Australian like Tina Arena can produce a ballad that catches Asians, then it isn't much different than Mariah Carey."

"We've had lots of success with Rick Price over the years, because his ballads can be aimed at this market. Also, Price has made the effort to come to the region often on promotional and concert tours. It also comes down to getting the support of the labels' offices in each country, which means getting to know how they feel about the music."

"I really don't think that the Australian music industry has made a huge effort to understand what Asian tastes are. That doesn't mean they haven't studied the market. I just don't think it's a top priority."

CALVIN WONG, EMI regional marketing manager for international repertoire

"It's hard to break Australian music from the ground up because it doesn't normally show up in the Billboard charts and you have to create a buzz. I think [Australian music promoters] have come to rely on affidavits [in the region] to point them in the right direction for promotion and marketing."

"Australians are starting to understand the need for long-term commitment when breaking a band in Asia. It takes two or three albums to get in and get the band well known. You will see more bands less brand—more bond—loyalty here and the strategies are quite different from what they are used to. Of course, none of this matters if the songs aren't right for the region."

"Our A&R policy is based a great deal on crossover appeal and not just following the format in the home market. A band like Crowded House can easily sell because it is known around the world. But we are working one rock group called Chocolate Starfish—a niche band in Australia—that we are trying to promote to a broader audience here."

LEVEN LO, former MCA regional marketing manager for international repertoire

"I find Australians do well because generally they are more available to travel out here and therefore maintain a high level of visibility. This is very important in a market where few people know Western music. It also allows them to project a friendlier image."

"On average, Australian music is not really considered any different from all other Western music. But I do find [Australians] to be more cooperative, more willing to do what it takes to sell music here, like having the artists do vocals to backing tracks [during promotions]. They also cost less [than U.S. artists]."

AUSSIE ARTISTS

Continued from page 55

Rainbridge: "Maybe it's because I don't eat before a session because it changes my vocal tones." Her debut album, "The Garden," was released in July in Australia and has been picked up through BMG for release in South Africa, as well as territories in Europe and Asia. —C.E.

MAX SHARAM

Artist: MAX SHARAM

Album: "MILLION YEAR GIRL"

Label: EASTWEST (AUS), WARNER (OTHER TERRITORIES)

Management:

Publisher: EMI MUSIC

Booking Agent: PREMIER HARBOUR AGENCY



We're especially lucky because...
MAX Sharam is a

21-year-old Australian who went straight to the top of the charts with the singles "Coma" and "Be Firm" and enjoyed Top 10 status this year with her album "Million Year Girl." It is an arresting work, well-stocked with infectious pop hooks, sweeping orchestration, lovingly crafted poetic pieces, capilating electric toning, operatic flourishes, an evocative weave of hit-treesitter tones of love and life, solid dance beats—and a fine remake of Melanie's "Lay Your Hands" starkly individual. Sharam crafted most of the songs herself, some of them after working with producers, including a year in Japan and a European jam, during which she took the lead in an Italian rock opera and earned acclaim at the Coke Porter Festival in Geneva. "I always felt something was missing in Australia," she says, "and it was hard to break rules here in the '80s. Europe confirmed that you are allowed to be passionate, expressive, romantic, sexual—to be yourself." Sharam's career is guided by former INXS co-manager Gary Grant.

by 7:30 than the drag of existential creativity, put them in a balaclava and you get it T.I.M. We sell ourselves as trashy pop disco, because we're the window of popular culture."

—C.E.

T.I.S.M.

Artist: T.I.S.M.

Album: "MACHIAVELLI AND THE FOUR SEASONS"

Label: SHOCK

Management: SMART ARTISTS

Publisher: POLYGRAM MUSIC

Booking Agent: SMARTARTISTS

Management:

Despite being a huge draw on the indie live circuit for 10 years and cutting a series of college-radio-like "Defeatate On My Face" and "All Homeboys Are Dickheads," members of the satirical act T.I.S.M. (This Is Serious, Mum) remain deliberately unknown. They appear onstage in ski masks and obscuring sunglasses, and until now have released only one studio album, "Machiavelli And The Four Seasons," breaking T.I.S.M. into the Top 10, member Ron Hitler-Barraossi insists the band's appeal has always been populist despite the theatrics. "Go to any suburban railway station, pick six commuters worrying more about getting to work



"They do have a disadvantage because Australian charts do not concern Asia and do not have the status of the U.S. charts. But maybe this is also a small advantage because there are fewer pre-conceived notions among listeners."

"We put a lot of emphasis on Indecent Obsession and went on to sell more than 160,000 records because we were able to start from the bottom and push their melodious ballads."

MICHAEL SHELLEY, BMG senior VP and Asia-Pacific regional director

"There has been a trend in recent years for Australian artists to focus more on Asia because of the natural geographic advantages. Promotions and consumers are predominantly English-speaking, so they provide a better appreciation of how the industry works. In this sense, they are doing a better job than the U.S. artists."

"If you look at a group like the Southern Sons, you can see that they sell well because their manager understands many of the [Asian] idiosyncrasies. Right now, Tina Arena is everywhere. I

BUB HOUSE

Artist: OUR HOUSE

Single: "OUR HOUSE"

Label: DANCE/IT/MDS

Management: MDS

Publisher: MUSHROOM MUSIC

Booking Agent: MDS

There's not enough quality house music coming out of Australia, and that's something we wanted to investigate, since we both have a lot of house influences," explains Sean Quinn on why he formed Our House with fellow Melburne DJ/producer K'Ceem Taylor, who is also a member of the dance duo Subculture. Our House's reputation as remasters for domestic acts—including Quench, Bextre and Loka—wielded when the duo's eponymous debut became a white-label club hit months before its official release in late July. An American release of the "Our House" single, through Foreign Policy/Mushroom, coincided with an invitation to the duo to remix a track for the U.K. act Diss-Cass. Quinn had already achieved overseas recognition with his other band, Quench, on the Australian dance label Satin. Quench followed Top 10 success with "Dreams" last year in Spain and France, by striking deals with Edel (Scandinavia), Active/Panic Music (France) and DanceStreet (GSA region) for its current single, "Be Good To Me."

—C.E.

SOUTHERN

Artist: SOUTHERN

Album: "FANATICALLY REMIXED"

Label: VOLITION

Management: SOUTHERN PRODUCTIONS

Publisher: SONY MUSIC

Publishing:

Booking Agent: VOLITION MANAGEMENT

Formed in 1992, the Sydney techno outfit Southern quickly established itself on the dancefloor scene, first with "909," a compilation called "High" and then a year later with the mini-album "Financial." A dance-party draw in Sydney and Brisbane, the four-piece crossed over last year, when the club anthem "The Winner Is..." went Top 10 on the ARIA pop singles chart. Following the single, the band hit the road playing to pop audiences. "They're the epitome of Australian dance acts because they can play five, which is not necessarily the case overseas," says Andrew Fenham, manager of Volition Records. "A lot of local audiences who go to clubs by choice are more open to new things, whereas overseas it's an effort to teach them to dance." A follow-up single, "If You Believe," continued Southern's domestic crossover success and was released in Europe mid-August on Sensoria/Edel. The band continues to tour with an album due early next year.

—C.E.



don't know how that has translated into sales, but the promotion of her image has worked extremely well."

"But there is still a long way to go, because Asia is changing all the time and you have to pay very close attention to part of it."

JEFF MURRAY, Channel 4 director of music and artist relations

"The only push I've seen has been by Sony and Warner for their Australian artists. This seems to have worked for two reasons: One is a good understanding of what it takes to be in Asia, and the other is a real commitment by artist managers. "I have to admit I've never left an Australian music office in Asia, probably because I'm not a fan of it. I think if Australia is part of the region or not, but Australians tend to be keener listeners than the U.S. or U.K., and that helps."

"But I think the real advantage is that Australians are more in tune with their bentheir in their music than other Western artists are. This promotes identity and originality, and this style really appeals to Asian sensibilities." ■



AUSTRALIA

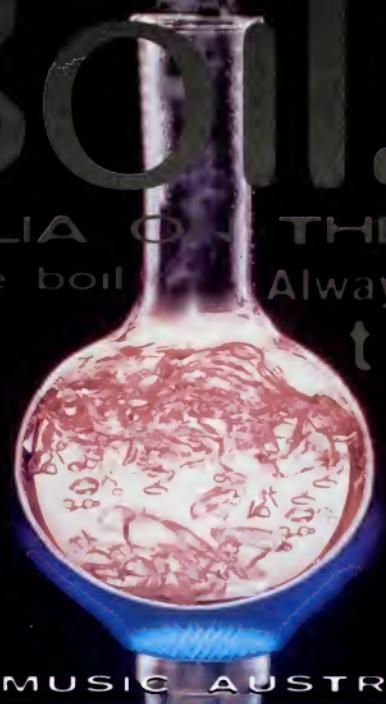
ALWAYS ON THE BOIL

AUSTRALIA ON THE BOIL...

on the boil

Always on

the boil



ALBERT



Virgin

EMI MUSIC AUSTRALIA

Representing

AC/DC • Chocolate Starfish • Christian • Diesel • Flash & The Pan • Gina Jeffreys • James Blundell • Jane Saunders • John Williamson
Lee Kernaghan • The Mutton Birds • Slim Dusty • Ted Egan • The 12th Man • Vince Jones • Wayne Jerry

AUSTRALIA

IN THE OZ NEWS

EXPORT MUSIC AUSTRALIA and Ausrade are currently showcasing three acts—Chrisine Anu, PTP and Tommy Emmanuel—through Singapore, Malaysia and Hong Kong. A similar venture next year will visit India for the first time. Ausmusic is finalizing plans to promote Aboriginal music through the region, with four-city tours next March and October.

Three things everyone who comes to Australia should know:

1. It gets hot.

2. The currency looks like Monopoly money.

3. Brashs

We're Brashs, Australia's largest music retailer. We've got stores across the country, we sell one in every five CDs bought in Australia and we've been in the business 130 years. So we know more about the Australian music scene than anyone. That's why we've played host to some of the biggest names in the business: Rolling Stones, Boys II Men, Celine Dion, Tom Jones, Bryan Ferry, Chris Isaak, Tony Bennett and Michael Bolton, just to name a few. So if it's retail expertise you're after, or just a friendly local, you know who to see. Look us up next time you're Down Under.

Call 61 3 9630 0400 or fax 61 3 9630 0521

Brashs

ALBERT PUNCTUATIONS, one of Australia's earliest indie record companies—whose roster has included AC/DC, the Easybeats, the Angels, John Paul Young, Flash & The Pan and Rose Tattoo—has opened a new London operation headed by Robbie Williams, with Barry Andress named A&R manager in Sydney. "We are probably the first record production/house studio to be digitally linked across the world," says general manager Fido Riccobono.

TINA ANHUA, signed to Sony Music Australia, has seen major success in Europe in the past year with the hit "Chains" from her debut album, "Don't Ask." The breakthrough for Aneha came following a presentation to the European labels late last year by Sony Australia CEO and managing director Denis Handlin. A follow-up single, "Heaven Help My Hu," has gone Top 10 on the Music Monitor Hot 100 in the U.K.

THE AUSTRALIAN MUSIC METALING Association holds its inaugural convention at the Sydney Exhibition and Convention Centre, Sept. 30 to

Oct. 2. While retailers, wholesalers and record companies attend the exhibition and workshops, AMRA chairman Barry Bull hopes its seminars and discussions will effectively deal with retail's pressing problems. AMRA '95 coincides with ARIA Week and the Australian International Music Show, which features 150 exhibitors, and keynote speeches by Pamela Horowitz, executive VP of NARM, and Michael Lee, Australia's minister for communications and the arts.

POLGRAM MUSIC PUBLISHING this year signed Mental As Anything (including their current #1 cover version of "I'm Hard-Ons" and "Fellah") and Ben Lee. Direct sub-publishing deals included Primus, Bill Laswell, Kiano and Ace Of Base. Joint ventures were made with MMA Music for administration of acts including You Am I and Sreaming Jet; with the Central Australian Aboriginal Music Association (CAAMA) to develop Aboriginal artists; and with Music Laundry to develop country music writers, including hot country property Beccy Cole. The company's Munini label (established with Tokyo Music) recently concluded its first tour with local acts Fallin' Boys, Rye, Sweet and the Fireballs in Japan, while another initiative, Emtemu Records, set up last year to showcase unknown original artists, found success domestically with Rebecca's Empire, Atlas Stringz, Charlotte Grace and Blue Million Miles.

MUSHROOM MUSIC GROUP chairman Michael Gudinski has been appointed to the Board of the Victorian Arts Centre Trust, as part of its move into contemporary music. Gudinski says he was interested in bringing regular rock concerts to Art Centre venues, including the 15,000-capacity Myer Music Bowl, and hopes to resurrect the Melbourne Music Festival, which was abandoned after the Victorian Rock Foundation collapsed with debts of \$150,000.

AFTER \$3 MILLION worth of Australian music and a Top 30 album in America, silversmith decided it was high time they got a manager. They didn't have to look too far, despite tempting offers from big names here and overseas. Their choice was Sony's director of international marketing, John Watson, who, along with Mumford's John O'Donnell, discovered and signed silversmith and helped the 15-year-old parents guide their career to date.

FOLLOWING SNICK NECHINS' success with its Hello Mr. Wilson publishing in Japan and the act Bodyslam, the company has made further inroads with the Pearly Guttercachers. The act, which first surfaced in Japan on last Christmas' Tratorta/Polystar compilation "The World Shines Brightly," issued its "Spectacular" album through King Records and signed a publishing deal with Fujipicnic. The band also had two tracks on a compilation titled "Music Courtesy" through Singapore's Valentine Music Productions. Another Shock act, Ripe, issued "The Plastic Hassle" in Japan on Mutant/Katy.

EMI'S UPCHINING domestic releases include the Finn Brothers (Neil and Tim of Crowded House/Split Enz fame), indie popsters the Munson Birds, jazz/blues stylist Vince Jones and country-rock performer James Blundell, the latter two have strong bases in Germany and Canada, respectively. Coming up in the first quarter of '96 is Diesel's next solo album and a release for ex-Schekers' Judith Durham, while the veteran Dusty Springfield will celebrate her 50th year of recording with her 89th—yes, 89th—album for EMI. Virgin is launching pop/dance male performer Christian and Chocolate Starfish's second album, "BOX," next month. Starfish's arduous touring schedule (450 gigs in 18 months) no doubt helped its planned debut find success in Europe, Asia and Latin America.



Chocolate Starfish

MCA MUSIC PUBLISHING has extended its Australian and New Zealand deal with guitar maestro Tommy Emmanuel—now based in San Francisco at the request of his U.S. label Epic—for the rest of the world. Peter Hebbes, Sydney-based managing director of Asia-Pacific operations, predicts greater acquisition of local writers and international catalogs in the coming year, in the wake of management changes in the U.S.

TWO DIRECTORIES recently published provide a comprehensive contact list for the local music industry. The Australian Music Industry Directory is used by year-end and available on Apple's eWorld for US\$4.95 from Immediate (C Rose St., Chippendale, NSW 2008). Connection Contacts, from the publishers of the monthly technology magazine Connections, recalls for US\$5.95 from Connections Publishing (PO Box 439, Epping, NSW 2121).

FESTIVAL MUSIC publishing expanded its local country catalog with agreements with Glen Ford, Michael Gern, Keith Glass, Roger Ansell, Peter Tiller and Colin McCall, as well as pop writers Rob Strom and Alex Hirsch. The company recently recruited former Offspring/Nelson John, Don McLennan and Chris Ian, named representatives of Canada's The Music Publisher, France's Rive Droite and USA's Friction Entertainment Company, Enemy Music and M&G Music, and acquired catalogs by Anita Baker, Ron Wood, Gordon Lightfoot and Arrow. ■

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AUSTRALIA

**CONCERT BUSINESS
IS BOOMING,
PROMOTERS SEEK
TO ADD ASIAN DATES**

BY NICK S. MARVIN

While the traditional pub circuit for Australian acts may be depressed in some areas, the country's concert circuit is growing—with every style of music, and acts of every level. Ticket prices have crept past the \$100 (U.S. \$72) mark for the best seats at some outdoor shows and around \$30 to \$40 for theaters and 1,000-capacity clubs. With shrewder marketing and closer alliances with record companies, promoters are ensuring any losses are minimal.

GETTING WHAT THEY PAY FOR

"Some ticket prices were high, but people will pay to see their favorite acts," observes Adrian Bohm, who adds that Australia is proving to be a market where an act's live audience can be three times as large as its record-sale base. In the first few months of the year, Adrian Bohm Presents doubled its 1994 promotion tally with a dozen tours, including Indigo Girls, Joe Jackson, Zap Mama, Lulu Bloom, Graham Parker and the Fureys.

Michael Coppell Presents also promoted 12 acts in the same period, from Janet Jackson, Sheryl Crow and the Cranberries to club-oriented Jamiroquai, Prince, Ice Cube and Spearhead to heavy metalers Live and Machine Head.

The Rolling Stones' first visit in 22 years drew 110,000 fans for the Paul Dainty Corporation. The Frontier Touring Company's presentations included R.E.M., Hall & Oates, Kiss, Bon Jovi, Diana Krall and 20 overseas acts for its rain-drenched Altimate Nation tour.

The Big Day Out festival shows, promoted by Creative Entertainment through Australia and New Zealand, featured 10 international acts.

As competition heats up (a bidding war has begun for Barbra Streisand, Bette Midler and Michael Jackson next year), promoters increasingly are looking north toward the growing markets of the Asia Pacific region to extend their business and promotion alliances. Frontier Touring, for example, has been active in the region for some time, as have others.

ASIAN ALLIANCES

"If we are talking to management about an act coming to Australia, it makes sense in a marketing sense, from the word go, to co-promote their Asian acts," says Peter Lyster-Todd, VP of the Paul Dainty Corporation Europe, who coordinates that company's Asia tours. Dainty is helping to stage upcoming tours in the region by Take That and the Highwaymen. Lyster-Todd notes that Paul Dainty has formed alliances with Lubisong Entertainments of Singapore to help promote regional tours.

"Asia has opened up to the sort of artists we tour here," says Gary Van Egmond of GVE Enterprises. "Acts that never would have thought of playing that region are going there." Bon Jovi played to something like 70,000 in Jakarta and 65,000 in Kuala Lumpur. You got to realize that's huge to sell 65,000 in Southeast Asia."

Van Egmond, who believes Australia should be viewed as part of Asia, has struck a deal with Asian promoters whereby international acts coming to Australia and New Zealand will extend their tour north. It's more cost-effective, he says, and more alluring for a Western act to play 15

Continued on page 63

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AUSTRALIA

CONCERT BUSINESS

Continued from page 60

gigs in the region rather than eight.

Duet Productions, which presented/promoted Elton John and Kenny G in the region, has an office in Hong Kong. It booked Oz acts P.T., Christine Anu and Margaret Urlich at the Hard Rock Cafe there last month. Frontier Touring co-promoted R.E.M. and Pearl Jam through their Southeast Asian spring dates, and Plant and Page, in conjunction with Singapore's Victor Sussi, later in the year.

But varying production and ticketing standards, and the diverse cultures of the Asian region, provide additional problems for concert promoters. "It's a challenge to maintain a certain level of fulfillment for both business, business-to-business, and red tape, currency restrictions and political instability may be factors for international tours in Asia, depending on the territory."

Lyster-Todd says promoters can help advise managers of Western acts in these areas. "You need people who are au fait with what is required to achieve your goals," he says.

Glen Wheatey of International Management Group agrees that the potential for promoters is enormous but adds, "We have a way to go. Anyone dazzled by China's population and thinking they can just walk in are in for a shock. The bureaucracy is a nightmare." Wheatey says he "struggled through the jungle" when he booked his star client John Farnham for four shows in China just before the Tiananmen Square massacre in 1989 and says it's not something he'd do again in a hurry. "India's a far better option," he says, "because it's at least got the gov-

ernment structure to get business done."

Harley Medcalf of Duet Productions suggests the trick is to realize that "they have such varied musical tastes that you have to view Asia not as a market but as a collection of markets." If you have the infrastructure in place, he adds, "there's no difference between touring an act through Singapore or New Zealand."

DEALING DIRECT

Others, like Michael Coppel, argue that as Asian promoters develop the resources and contacts to approach Western acts directly, there is less need for Australian to play a coordinating role. Distance compresses them; understanding of the market there makes them players at home. "There's one solution for us to find [so we can] sell it to package tours and take them there, but all that is changing," says Coppel, who promoted tours by U2 four times there. "It's becoming more unusual for Australian promoters to take acts in there. I think, in the long term, the local Asian promoters will become established players. They're based there, they know their market, they know the culture; they know where the appeal of each group lies."

Bonham, who successfully promoted tours by Bob Dylan and Grateful Dead through Asia some years ago ("I involved local people whom I knew and trusted and had no problems"), says he will repeat the excuse only if the situation arose. "I have enough to keep me going in Australia and it's hard enough keeping up with our own industry," he says.

The trend is to establish co-promotion relationships with Asian counterparts who'd know which pitfalls to avoid. While some, like Ken West at Creative Entertainment, are cautious about such moves, believing that "adding 20% to the cost by being a middle agent is disrespectful to the act," the decision has probably already been made for Australian promoters.

Western acts, aware of Asia's market potential, are themselves insisting tours extend further in the Pacific region than Australia and New Zealand. Says Peter Noble, who has presented the likes of Buddy Guy and Albert King, "A major blues act that I am currently negotiating with will only come to Australia if Asia is included in the tour, and that's happening across the board." ■

(Additional reporting by Christine Eleazer and Thom Duffy)



Pearl Jam visited the Asian frontier.

TRIPLE J LEADS A RADIO REVOLUTION

Alternative Station Wins Fans And Influences Labels

BY KATHERINE TULICH

When radio station 2JJ began broadcasting in Sydney on Jan. 19, 1989, it turned the city's radio scene on its ear.

Part of the government-run Australian Broadcasting Corporation network, 2JJ was to provide an alternative service for the youth market. By launching with "Skyhigh" You Just Like Me (Cause I'm Good In Bed), a song banned elsewhere, the station signaled its groundbreaking attitude and strong commitment to Australian music.

The arrival of commercial FM radio to Australia five years later saw ratings for 2JJ plunge as listeners flocked to new FM outlets.

DOMINANT RETURN

But when managing director Barry Chapman initiated the nationalization of the station in 1993, 2JJ—or Triple J, as it is now commonly called—began an ongoing success story, grabbling 30% of the 18-to-24 audience in Brisbane, Adelaide and Perth, and a considerable slice of the Sydney and Melbourne markets.

By January 1995, the Triple J network had merged into 16 regional centers, building its audience to over 1 million. By the end of 1996, that could rise to 3 million, as its signal extends into 27 other areas of the country.

"The revolution for the station really began when Barry Chapman stepped in," says Michael Gudinski, chairman of the Mushroom Group. "[It] was running too wild. Chapman was someone with commercial radio experience, and he saw the potential of being the only non-commercial national station. He smoothed the rough edges and made it more appealing to a lot of youth."

(Continued on page 64)

triple j

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AUSTRALIA

TRIPLE-J
Continued from page 63



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Triple J was first to play Regurgitator

Weating the alternative tag, Triple J's broad playlist—from heavy metal to indie to dance, with the occasional Top 20 song mixed in—tapped an audience disenfranchised with commercial classic-rock formats. Last year, Triple J announced it had drawn 80,000 new listeners over a two-month period, a 16% growth. It is seen as a major tastemaker, having championed such bands as Nirvana and Pearl Jam long before its rivals.

"We've been accused of being more commercial [since the national launch], but our music tastes have changed very little over the years," says Stuart Matchett, the station's acting general manager. "It's more a case of commercial radio now playing bands we've been playing all along. They've moved closer to us rather than the other way around."

POSITION OF INFLUENCE

The network's national influence has made a significant impact on record sales. "When we get a track on Triple J, it gives us the seal of approval," observes Michael Manos, director of marketing and operations at Virgin. "When we walk in [to commercial stations], they ask us if Triple J is playing it."

Adds Matchett: "Triple J can now influence the charts, and that has made the record companies really take notice. They feel if we add it, it will chart—and commercial stations who generally go by the charts are more likely to play it."

Paidi Dickson, managing director of Red Eye/Polydor, acknowledges that the company's current A&R policy is pitched at the Triple J market for this reason. "We decided we would travel the indie route rather than the [radio] chart route," he says. "It's a much more difficult road on commercial radio," he says.

Becoming core artists for Triple J heightened the profiles of Red Eye/Polydor acts The Clouds and The Cruel Sea, to such an extent that the latter scored a breakthrough in 1993, with its album "The Honeycomb Is Over" surpassing double platinum (150,000 units) and winning five ARIA Awards. "That kind of success would never have happened if Triple J hadn't laid the groundwork," Dickson points out.

Mark Pope, Warner's A&R director, also sees Triple J's audience as an important target. "Listeners at other stations may not necessarily go and buy records, but they buy them online or through a mail-order house." This, combined with the network's high local-mail-order (35% to 40% of its playlist) and very little back catalog, is highly advantageous for new domestic artists. Warner's new acts Kulkulah, Max Sharman and Regurgitator were first heard on Triple J. "It gives us a vital intro," Pope says.

The network was instrumental in the country's greatest success story of late—silverbacking the Newcastle garage duo's demo long before it was signed. "I started working with them in 1991," says Dennis Lindholm, managing director and CEO of Sony Music Australia, describing as "crucial" Triple J's role in the growth of the Murmur label. "Triple J continues to prove there is a large audience out there for this music," he says.

Even bands considered cult acts have suddenly found a new audience through the network. T.I.S.M. formed in Melbourne in 1985, celebrated its first Top 40 hit last year when Triple J aired "He'll Never Be An' Ol' Man Again" from the album "Machete And The Four Seasons," featuring rock Roy Orbison on track 10.

While a T.I.S.M. album previously could have sold 0 to 10,000 copies, its latest disc is "well on its way to gold" (35,000 units), says David Williams, co-managing director of Shock Records. "That's the difference Triple J can make."

When Barry Chapman was appointed CEO for the commercial MMM network in May this year, the move was seen as acknowledgement from the commercial radio sector of Triple J's influence. "The poorly rated ABC and SBS [Sydney] channels are not necessarily, we believe away from Triple J, but are moving closer to it by giving the same a more contemporary sound," admits Duncan Campbell, MMM's managing programming director. "Those changes have been a result of Barry's arrival at the station."

"Chapman's move to MMM," says Virgin's Manos, "is a fair indication that the classic-rock format is now dead and buried in Australia." ■

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AUSTRALIA

THE NEW GUARD

Continued from page 53

says Steven Hindle of The Big Bacyard radio show. "In a way, the end of the pub-rock tradition feed the music."

MORE DIVERSE THAN EVER

The result has been a greater diversity of styles within Australian music than ever. A proliferation of specialist fanzines and college radio shows has provided sympathetic exposure. Clubs showcasing these energetic guitar bands, hip-hop acts and jazz-fusion combos became packed again. A&R executives launched bidding wars.

Warner placed its bets on Max Sharman, Kalchah, Regurgitator and iNaRo. Sony signed Yummy Fur and Fareheit, while its street imprint, Murmur, won the six-label bidding battle for Melbourne's Automatic and also signed Ammonia and Bluebeat Kas.

PolyGram's Metal and Polydor labels—either directly or through independent labels—Half A Cow, Eternity and Id—wooded Spiderhead, Conky, the Fairies, Magnetic, Rebecca's Empire and Drop City. MDS picked up Blackeyed Susans, Rubber, Pantrimpot, Killjays, Loka, Our House and Nemo.

Mushroom's roster widened with the Jaynes and Swoop. Its White Records signed the Mavis' Rall and Dollop, while the development label Bark worked with Header, Polyanina, Burning Orphans, Preston, Mania Suede and Dinty Birds. Shock's roster additions included Boddy, Peaky Gæksters, Shreens, Gide and Alchemists.

BMG took in Ani-Unit, Sixty-Six, the Elements Collective (and highlighted major success with the AC/DC tribute project "Fuse Box"), while its Gotham City subsidiary released discs by singer/songwriters Merril Bainbridge, Nick Howland and Richard Plesman.

The role of A&R has shifted, from finding short-term hit-makers to long-term commitment. "We're after marathon runners, not sprinters," agrees Sony CEO Denis Handlin. "It's a partnership between acts, labels and management, not an 'us vs. them' situation."

The wave of consumer excitement extended to the dance scene, which

has grown 150% in the last two years, according to MDS managing director Scott Murphy. Club DJs now have the power to break records. Severed Heads, Boscar, Ich-E and Scratch-E, Single Gun Theory and Southend, after being forced to create alternate marketing in the face of minimal mainstream support, finally cracked the Top 40. Domestic acts like Pendulum and Quench found success in Europe.

STREETWISE VALUES

The attitude of the young acts and industry entrepreneurs is marked by a suspicion of '80s corporate practices and a reliance on streetwise, do-it-yourself values. The young tarts are certainly more financially savvy.

"Gone is that '80s belief that you had to spend a fortune on records and videos to get airplay, and get into debt to tour overseas," says Roger Grierson, managing director of PolyGram Publishing.

Adds Calum McLean, managing editor of *Big Magazine*: "Obviously they want hits, but not at the expense of artistic integrity and longevity. They're cautious. Some turn down temple offers in order to continue recording on independent labels until they're in a stronger position to dictate terms. They'll only sign for Agreements and will seek their own deals abroad."

Mark Pope, head of A&R at Warner's, says, "They're less inclined to let the record company make their success; they put in the work themselves."

Andrew Penhaligon, manager of dance label Vellion, applauds their "boldness and attitude" that they'll "one day take on the world"—and rightfully so. Boscar and Sevred Heads initially found greater success in North America and Europe.¹

Bands with cult followings in Australia also have found international champions and supporters. Henry Rollins produced Adelaide's Mark Of Cain and released the album in the U.S. on his own label. Pavement enlisted The Dury Three for a U.S. tour spin. The Beastie Boys recorded a 17-song album for the Spanish label, and the indie rock band Green Day's label, California power poppers All worked on the debut album by Melbourne's Bodyslam, which generated enough press in Japan for a tour there in October. Autohaze, D.I.G., Pray TV, Regurgitator, Powderfinger, UTE (from Adelaide, now London-based), Max Sharman, Blackeyed Susans and Kim Salmon & The Surrealists are undertaking visits to the U.S. and/or Europe this year. Steve Skankhouse, the Verys and Nine Inch Nails have attracted indie label interest abroad. Melbourne guitar band Magic Dirt and country singer Keith Urban signed direct deals with Warner in the U.S.

International success is still a goal but a more realistic one, particularly as lower costs and a resulting collapse in a studio rate return. "The bands I'm talking about [like Dan Gaten] are the ones that are more financially in this country because their recent sales allow them to easily recoup costs," explains Grierson. "In that situation, overseas success becomes a bonus, not an urgent goal. When you have an audience that has wider tastes, thanks mainly to Triple J, bands no longer feel the urge to go overseas—as Birthday Party did [in the late '70s], claiming they weren't understood at home."

Where once the Australian market could only sustain three or four top acts selling 300,000 units each, it now has 10 mid-level acts moving 100,000 units apiece. The growth is due to greater globalization, which in turn facilitates the creation of a unique music unhampered by market research, budget limitations and outdated marketing attitudes—a uniqueness, suggests Midnight Oil's Rob Hirst, that "will increase as more musicians find freedom through marketing themselves on the Internet."

EXCITEMENT AHEAD

"There's no one mainstream dictated by corporate forces, just a whole lot of tribes creating an awesome energy," says Peter Farman of Boom Crash Opera, who is not the only musician predicting "the most exciting period of Australian rock since the '60s."

With audiences clearly behind the new music, radio exposed acts who were unknowns a year before. It made stars out of Christine Anu, Merril Bainbridge, The Truth, Kalchah and Max Sharman, and acknowledged Autohaze, Cranky, Temple Gods, Rall and Magneze, among others. The MMM network poached Triple J's Barry Chapman to head its domestic programming direction. Radio is responding partly to listener demands and partly to government policies that perceived lack of support for new Aussie music will forfeit a portion of the buying future radio license fees.

Adds Warner's Pope: "The Anglo-Saxon image from the pub-rock circuit has been replaced by an acknowledgement of the multicultural face of this country."

Major labels hire club DJs and rock journalists to oversee A&R and marketing, and look externally for fresh approaches. "Record companies are getting wise to the dangers of recycling old faces," says Lars Tresna, manager of the head-hunting company Music Staff. "We're asked to tap from other countries for touring and films—especially for marketing. But, the music industry is behind the eight ball when it comes to remuneration [in relation to the workload], and many newcomers tend to leave after a year."

LEARNING INDIIE LESSONS

The majors are taking lessons from the indies, including the irrelevance of expensive videos and records, the importance of the independent retail network and the urgency of fresh marketing plots.

"They had to come to terms with the fact that patience and commitment were very much virtues," says John Foy, who set up Redeye Records in Sydney 10 years ago to champion the "underground" music that was then mainstream.

Overall, there is an appreciation that budgets have to be tailored for a population of only 18 million, and that marketing budgets no longer equate with display of commitment.

Sony's new Melbourne label, Tri-Star, markets left-of-center records and non-English-language repertoire through fanzines and ethnic radio. Indie marketing acts through indie distributors MDS uses its alternative and musical contacts. It is expected that rooArt's marketing strategy of eschewing videos for TV/cinema campaigns and touring will be widely adopted.

The indie sector feels no threat from the majors, confident its strength comes from the ever-expanding non-Top 40 market that it understands best. Nevertheless, there is a determination to maintain a separate identity.

Frank Falvo of Shock commends the cultural changes in the majors but adds, "The best music in Australia has always come from the independents. The majors are, by nature, less able to change quickly."

Adds Sebastian Chase of the indie-running indie Phoenix label, "We believe in the concept of one-album deals and A&Ring in regional areas; let's see if the majors have that similar commitment to young musicians."

The fact that rooArt broke ties with Warner this year, and that performers like Don Walker and Ed Kuepper stay with indie labels after brief major-label status, confirms that skepticism of the majors is not uncommon.

Hausse music five gone through a sea change or just a self-clearing, which occurs every five years? Chris M. Murphy, founder of rooArt and former head of the indie label, says, "It's over."

"Hausse and Midnight Oil replaced big acts in their time," he says, "and the new chart makers will in turn be replaced."

The continuing appeal of acts like Diesel, Divisive, Dragon, Mental As Anything and Boom Crash Opera suggests audiences aren't so much buying into the Baby Boomer Vs. Slacker Generation argument as supporting music that says something about their lives and times.

More importantly, with the triumph of silverchair in America, international markets are once more looking closely at Australia's domestic music scene. And all signs are that the country has shed the generational, cultural and economic attitudes that failed to secure more global success for its acts in the past. ■



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Spec's Ups The Ante In Florida With Pair Of Miami Superstores

■ BY SANDRA SCHULMAN

MIAMI—Spec's Music, facing exceedingly tougher competition from consumer electronics and book chains carrying music departments, turned to the superstore format to help maintain its dominant position in Florida.

With Best Buy this year joining Circuit City in Florida and bookstores like Borders and Barnes & Noble adding



Spec's Music chairman and founder Martin Spector enjoys the company at the opening of the chain's new superstore in Miami's South Beach area.

music, cafes, and newsstands, Spec's president Ann Loeff says she knew she had to react.

"The way I saw we could succeed in this marketplace was to be more entertainment oriented," says Loeff. "We had close to 10 stores in Florida and Puerto Rico by 1995, but they averaged

6,000 to 10,000 square feet each and we needed larger stores with larger selection of CDs, games, magazines, videos, CD-ROMs, accessories—all that takes up a lot of space. We had to make it a retail destination store for all ages—kids, teens, working people, and older adults."

Thus, the Spec's superstore idea was born. Two Miami-area locations became available: one in the small but bustling community of Coconut Grove, and the other a block away from the Atlantic Ocean in the upscale neighborhood of South Beach, about a 20-minute drive away. For each store, Spec's took over bi-level properties of 23,000 square feet.

The first Spec's superstore opened in July with a week of live music from Crescent Moon's new Latin singer

Albita, avant classical violinist Vanessa Mae, and several local bands signed to independent labels carried by Spec's.

The South Beach store, the largest free-standing music store in Miami Beach, has a large cafe with a wide selection of pop and dance music. A full-time DJ plays continuous music. There are 150 listening stations throughout the store.

In addition, the store has a full-time promotions director, Kristi Borges, who has been hired to book weekly live entertainment and handle cross-event pro-

(Continued on page 69)



The Spec's Music superstore in bustling Coconut Grove, Fla., is bi-level and takes in 23,000 square feet.

IPOs Fuel Growth Of Video Chains Public Firms Are Gobbling Up Smaller Retailers

■ BY SETH GOLDSTEIN

NEW YORK—Initial public offerings are remaking the face of home-video retailing.

In the past 2½ years, four regional chains—the largest home-video stores in the country—are raising more than 70,000 titles. Both stores are in highly commercial, visible areas, but each caters to a slightly different market. Loeff calls them "bi-level stores." "The idea was to design them like a department store," says Loeff, "with both music and video sections plus a food court and a movie theater." This is driven by available spaces and obviously we can't do this with every store, but we are looking at two more locations in Fort Lauderdale and Orlando. We can't open too many in one city, and it will really depend on the market as they are hard to grow. Expansion is planned for some of our smaller stores, and we are looking at new locations.

The Coconut Grove store opened in late July with a week of live music from Crescent Moon's new Latin singer. The proceeds will be used to con-

clude acquisitions already struck and to initiate others.

• Giant Video in Marion, Ohio, merged with West Coast Entertainment earlier this year and hopes to go public in the first quarter of 1996.

Whether it does depends in large part on how many of West Coast's 500 or so franchisees participate.

• Readrainer Video in Louisville, Ky., has just opened a store swap with Business Data Group, a shell corporation that already trades in the over-the-counter market.

The new entity, Readrainer Video Entertainment, has applied for a Nasdaq listing, eventually seeking a private placement to fund other publicly traded companies.

One other publicly traded company is on the outside looking in: Choices Entertainment in Morrisville, Pa., was to have been the ac-

quisition vehicle of JD Store Equipment, but the merger fell apart earlier this month and, with it, an elaborate acquisition scheme involving several hundred independent outlets (Billboard, Sept. 23).

Thus far, the gobble-'em-up

MOVIE GALLERY.

strategies of Hollywood Entertainment, Movie Gallery, Video Update, and Movies in a retail environment have been unfriendly to individual entrepreneurs appears to be paying off, notes analyst Curt Alexander of Media Group Research in Providence, R.I. The banner headline on its July 7 industry report said it all: "Pain capital fuels home video growth."

According to Alexander, each of the four was generating cash flow three to four times the rate of its sales.

(Continued on page 85)



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Audiobooks Take Flight With Airline Deals Two Campaigns Target Travelers As Ideal Demo

■ BY TRUDI MILLER ROSENBLUM

NEWS-YORK — Audiobooks are taking to the sky, thanks to two innovative programs that will promote the products on airplanes.

On Nov. 1, Delta Airlines will launch "Sounds Like A Good Book," a program that will feature audiobooks as part of the airline's in-flight entertainment. The program was created by Don Edwards, president of Toronto-based marketing firm Don Edwards & Associates, who last year launched a similar program, "Hear A Good Book Late," on Canadian airlines Air Canada and Sunwing. Second "Sounds Like A Good Book" will be featured on all 7,500 Delta flights each month that have audio entertainment, reaching a potential 1.5 million passengers per month.

"If you look at the demographics of the kind of people who are flying, to a great extent, they match those of the audiobook buyer," says

BIBLIOTECH

Edwards. "They are business people of the appropriate age range, they're highly mobile, and they're busy people. This way, they can listen to the product before they buy it."

The 60-minute program will feature eight five- to seven-minute excerpts, with a program host introducing each, to put the scene in context, and mentioning the title, author, reader, and publisher. The excerpt will be changed every two months.

The program will also mention the full-number of the Audio Book Club, run by the Herrick Co., and Delta's in-flight Sky Magazine will run the program listings next to an ad inviting passengers to join the Audio Book Club.

The November/December program will feature excerpts from

Random House's "My American Journey" by Colin Powell and "The Lost World" by Michael Crichton; BDD Audio's "The Horse Whisperer" by Nicholas Evans; "Coming Home" by Rosamunde Pilcher, and "Wings-The Price And The House" by Paul Theroux; presented by BBC Radio; Simon & Schuster's "Politically Correct Holiday Stories" by James Finn Garner and "Gump & Co." by Winston Groom; and Highbridge Audio's "A Prairie Home Christmas" by Garrison Keillor.

Meanwhile, in another part of the sky, Earful of Books has contracted with the In-Flight Phone Corp. of Milwaukee, Ill., to market audio rentals on Continental, USAir, and America West flights beginning in October.

The In-Flight Phone Corp. installs small computer screens, joysticks, and phone receivers on the back of the participating airlines' seats. Passengers can use computer screens to browse through In-Flight's catalog, which includes Random's End, I-Solo Flowers, and Site Mall, in addition to Earful of Books.

Currently, the system is available on five flights each day, with 145 seats per flight. In-Flight's target is 600 equipped planes by the end of 1996.

When Earful of Books' screen comes up, passengers see five categories with approximately 20 titles in each, for a total of 100 audiobook titles. The passenger can look at the book jackets and read a synopsis of the book written by Earful's staff. (In-Flight is working on an audio component whereby customers can hear excerpts of the books, but that's in the future.) The customer can then pick up the phone receiver and make a purchase by swiping his or her credit card.

Earful and In-Flight are also getting ready to test on-board rentals of audiobooks, says Tony Zavala, executive VP of Earful of Books.

Audiobooks are "a natural" for airplane travelers, he says. "People are sitting for hours, and audiobooks are an entertaining way to pass the time."

newsline...

READER'S DIGEST ASSN., the worldwide publisher and direct marketer, reports that revenues from books and home entertainment products (music and home video) reached \$2.1 billion for the fiscal year that ended June 30, 10% higher than last year on a comparable basis. Comparable operating profit rose 11%. Video outperformed other product lines, the company says, with a 26% rise in revenues, which reflected "higher unit sales in the company's three geographic areas [U.S., Europe, and other]."¹ Overall annual sales were \$3.07 billion.

RHINO

RHINO RECORDS, the Los Angeles-based reissue label, plans to release a limited-edition vinyl version of "The Heavyweight Champion: The Complete Atlantic Recordings Of John Coltrane" on Nov. 21. The box will contain 12 LPs and carry a suggested list price of \$179.98. The CD boxed set was released in August. The label plans to manufacture only 3,000 numbered copies of the vinyl edition.

REPUBLIC PICTURES HOME VIDEO says it has sold about 50,000 units of Stephen King's "The Langoliers," which represents a successful transition from a TV movie to home rental title. The company offered retailers one free videocassette with the purchase of five units. Republic has sold 100,000 units of King's "The Stand."

PRISM ENTERTAINMENT CORP., an independent film and video production company, reports that its sales in 1995, jumping 37.8% to \$54.5 million from \$39.8 million in the same period last year. The Los Angeles-based company posts a quarterly net profit of \$66,000, compared with a loss of \$55,600 a year ago. For six months this year, Prism reports net income of \$499,000 on sales of \$11.3 million, compared with a loss of \$593,000 on sales of \$8.9 million a year ago. The company attributes the increases to a new sell-through video program of 38 titles priced at \$9.98, distributed by Turner Home Entertainment, which resulted in sales of more than \$1 million.



ACCLAIM ENTERTAINMENT, a video game developer and marketer, reports that its first titles for the new Sony PlayStation video game system, "NBA Jam: Tournament Edition" and "Street Fighter: The Movie," have sold out at retail stores nationwide. The Glen Cove, N.Y.-based company will introduce four more titles for the PlayStation.



TRIBORO ENTERTAINMENT GROUP, a New York-based film studio and distributor, announces a co-financing and distributing motion picture joint venture with Playboy Entertainment Group's Mystique Films subsidiary. The first film from this deal, "Lap Dancing," will be released domestically on home video in December. Triboro will handle video distribution in the U.S. and Canada and Playboy will handle international.



Delta Airlines' "Sounds Like A Good Book" in-flight program will allow travelers to hear excerpts from audiobooks, including the BDD and Simon & Schuster titles shown. Also included, but not pictured, will be Colin Powell's "My American Journey" and Michael Crichton's "The Lost World," both from Random House, and Garrison Keillor's "A Prairie Home Christmas" from Highbridge.

EXECUTIVE TURNTABLE

DISTRIBUTION: BMG Distribution in New York promotes Amy Basler to director of market research, and Patricia Schreiber to manager, label liaison. They were, respectively, executive assistant and executive assistant/convention planner.

RETAIL: Camelot Music in North Canton, Ohio, names Vincent E. Osborne VP of marketing and Charles Marsh VP of information systems. The two were, respectively, VP of marketing for the Sports Authority and VP and director of systems development for Edison Brothers Stores Inc.

HOME VIDEO: Twentieth Century Fox Home Entertainment International in Los Angeles appoints Joseph Ken-

dra VP of marketing, Susan Rentsz VP of sales, and Jim Hill Montoya director of marketing, and Ann Murphy director of creative services. They were, respectively, senior director of marketing at Pizza Hut Inc., managing director at Ryan Partnership, director of international marketing and sales for FoxVideo, and senior manager of packaging design for Mattel Toys.

Saban Home Entertainment in Burbank, Calif., names Barry Castro director of sales and Shanae Norton marketing director. They were, respectively, marketing manager for Disney Interactive and marketing manager for Turner Home Entertainment.

Best Film & Video Corp. in Beverly Hills, Calif., appoints George Rogers senior VP of sales and mar-

keting, Susan Vallenzi Johnson Western regional sales manager in Boston, and Gena Davis Norton eastern regional sales manager in New York, Sam Romirovsky Midwestern sales manager in Chicago, and Richard Seiden Southeastern regional sales manager in New York. Rogers was VP of marketing and planning and VP of product acquisition for Wherehouse Entertainment.

Vallenzi Johnson was West Coast regional sales manager for Academy Home Entertainment. She was also marketing manager for CSI International Exports. Romirovsky was an independent sales representative, and Seiden was national sales manager at View II Video.

Dan Capone is appointed director of marketing, sell-through, for Turner Home Entertainment in Atlanta. He was director of multimedia marketing.

Jim Pollan is promoted to senior VP/GM of video at ETD in Houston. He was VP of products and systems.

The National Captioning Institute in Vienna, Va., names Leslie D. Sherman VP of marketing. She was director of business development for COMSAT Video Enterprises.



BASLER



SCHREIBER



KENDRA



RENTZ



CASTRO



GITLES

SPEC'S UPS THE ANTE IN FLORIDA WITH PAIR OF MIAMI SUPERSTORES

(Continued from page 67)

motions with local theaters and cultural organizations. Befitting South Beach's nightife reputation, Borges put together an opening night with drag queens lip-synching in the windows, girls dancing on the counters, and strolling models wearing music-themed outfits. On hand to sign autographs were celebrity impersonators of Rod Stewart, Bruce Springsteen, and Gloria Estefan. Close to 2,000 members of the South Florida entertainment and business industry attended.

The two stores came together in 18 months and share many features. They both have well-stocked newsstands and book areas. Spec's management says it has hired employees who are also musicians or music lovers so that they bring a genuine love and energy to the job. They can recommend product and answer questions, not just ring up sales, management says.

The design of the stores was aimed at making all departments bright and attractive with lots of merchandise visible. The same color scheme of bright blue, magenta, and yellow permeates the stores with tilted support columns and staircase floor tiles patterned after black and white piano keys. Music notes are etched in the glass storefront walls. Cafes offer live music along with fla-



Spec's Music's Florida stores in Coconut Grove and South Beach have cafes that offer live music along with flavored coffee drinks, rich desserts, and frozen treats. Pictured above is the cafe at the Coconut Grove store.

vored coffee drinks and desserts.

In the children's departments, kids can sample cassettes at listening stations and CD-ROMs can be played on the Spec's computer robot. These departments feature playfully painted furniture shaped like animals, video and game systems, old radios, and racks built low so toddlers can browse. A giant screen plays animated movies, and there are activities every weekend with

singers, performers, balloon makers, and clowns. Sticker books, coloring books, T-shirts, and hats round out the selections.

"Mothers with children don't usually go to record stores," says consultant Linda Morgenstern Robbins. "But now that videos and accompanying books and tapes are such a huge portion of the children's market, it gave us an opportunity to create a section that could



The first floor of the Spec's Music store in Coconut Grove, Fla., is well-stocked.

Spec's Miami Superstores Kid-Friendly

■ BY MOIRA MCCORMICK

As a major part of a plan to position its two new Miami-area superstores as destination centers, Spec's Music has created multimedia children's departments.

In each of the 23,000-square-foot stores in Miami Beach and Coconut Grove, (see story on page 67), a 700-square-foot "interactive playground" contains a hand-held CD-ROM unit and listening stations, books of music, video, and CD-ROM titles, and music-related merchandise—all displayed with the needs and shopping habits of children in mind.

"We have a tag line: 'An amusement park for your ears,'" says Linda Morgenstern-Robbins, the consultant hired by Spec's Music to develop the interactive playgrounds. Morgenstern-Robbins, who was the head of the former Sony Kiddie Music (now Sony Wonder), is president of Morningstar Media, a Deerfield Beach, Fla., marketing and production company for children's media.

"We've always considered ourselves a family store, so we've always carried kids' products," says Ann Lieff, president CEO of Spec's Music. "But we're at a 47-store chain with more than 60 stores. What the company found, though, was that its 5000- to 10,000-square-foot stores did merely OK business with children's titles."

"It's difficult to do well with that genre in a smaller store; you have to have space," says Lieff. "With the two new stores, we've specifically planned extra space, planned special events—and it's working. Kids are coming with their parents, and they're buying."

The children's sections in both the Coconut Grove location (which opened July 21) and the South Beach site (which opened Aug. 18) carry a



Children's audio star Joanie Bartels frolics with youngsters in the children's department at a new Spec's superstore in Miami's Coconut Grove.

three-to-one ratio of video to audio, as well as 50-75 of the stored total 300 CD-ROM titles. They also stock ancillary merchandise, such as T-shirts, caps, posters, and stickers, as well as books and storybooks, says Morgenstern-Robbins, as well as numerous gift sets.

She says the interactive playgrounds are "clearly demarcated: There's a blowup photo of two children on a sign that says 'Kids'; there's also a very visible Disney sign. We have an arcade crane with flashing lights and another crane with a ball that bounces around."

"This is a place to play," a major attraction, she adds, is Spec's Robot, who has CDs for eyes and a CD-ROM motor for a mouth. "Kids can sit down and use a robot, programs by Broderbund, Disney, Hungomongous, Knowledge Adventures, and others." The robot, she notes, is "a very ingeniously placed next to the adult CD-ROMs, because parents will likely get into CD-ROM via their kids."

Noah's Ark-themed tables and chairs (child-sized, of course) form the listening area. A pair of cassette players fastened to each of the two tables, some with stereo titles.

Morgenstern-Robbins says that two

major factors are necessary for successful merchandising of kids' products: both are incorporated into Spec's setup. One is that even very young children can recognize logos and will pick what they want themselves. With this in mind, shelving was arranged with toddler product on the bottom, "machines and moves" titles the next level up, superhero and TV-based product above that, and books and tapes on top, product considered "treasure buys," such as deluxe gift items. The second merchandising factor is that titles move better when arranged categorically. Spec's uses such categories as Public TV, Friends, and Superheroes.

Saturdays are event days for the Spec's Miami-area superstores, which have featured appearances by artists, as well as community donations. One such artist, billed as "Supertrade" on KX107, featured popular artists, face painters, stilt walkers, jugglers, and clowns; another time, it was the Mighty Morphin Power Rangers.

In connection with Classical Music Month, an actor costumed as Beethoven was scheduled to appear, playing the maestro's music on piano and talking to the children about his life. Another product was Susan Hammond's Classical Kids line, from the Children's Group (based in Pickering, Ontario, and distributed by BMG). The Classical Kids video "Beethoven Lives Upstairs" was to be screened as well.

Morgenstern-Robbins says that the interactive playgrounds at Spec's are "a great way to introduce children to our classic women customers. She can bring the kids and let them play while she has a cup of coffee in our cafe or browses—all the while being able to keep an eye on the children, due to the purposely low fixtures adjacent to the kids' area. It's also a great place for dads to bring their kids on a Saturday afternoon."

bring in kids and parents together. It's a safer environment than a mall, and parents can shop for their own CDs or retreat to our cafe for coffee and cake without worrying about the kids."

While both stores carry all formats music, the Coconut Grove store is located in a former Woolworth building surrounded by high-end merchants. Consequently, that store caters to an older demographic, featuring, for example, a strong classical department in a sepa-

rate room decorated with murals of Mozart and Beethoven. The South Beach store is surrounded by nightclubs and is slanted toward younger customers. Dance music is well-represented in the product mix. Spec's works hard to tailor the inventory to each store accordingly.

Lieff says that in-store appearances by recording artists are bolstering the two superstores.

The Coconut Grove store attracts fa-

(Continued on page 84)

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Navarre Nears Purchase Of Intersound; Singly Twain

LE'TS MAKE A DEAL: Navarre Corp., the New Hope, Minn.-based music and computer-software wholesaler, has signed a letter of intent to acquire Intersound, the Roswell, Ga.-based label, according to sources.

If completed, the deal would solidify Navarre's move into becoming an originator of material for entertainment software. Navarre owns Digital Entertainment, which develops and publishes CD-ROM titles focusing on music and entertainment.

Terms of the deal couldn't be determined, as Navarre executives declined to comment and Intersound execs did not return calls for comment. Even though a letter of intent has been signed, many elements of the deal remain to be negotiated, which some sources suggest could mean both sides are having second thoughts.

Intersound, a privately held company, has assets of about \$30 million in sales. The label, which sells directly to music-retail accounts, has a strong classical music budget line in the Classical Heritage series, as well as a growing presence in the gospel and country genres. The label also has divisions into jazz, new age, urban, and rock music. Its artists include Kansas, the Beach Boys, Hall & Oates, the Bellamy Brothers, Peter Nero, Al Hirt, and Doc Severinson.

Navarre derives revenues from three different businesses. It has a national distribution company, which handles some 50 labels on an exclusive basis. It also operates as a one-stop distributor, supplying wholesale clubs and other disc jockey to music and various label labels.

Navarre posted sales of \$119.5 million in the year that ended March 31. Of that, Billboard estimates that slightly less than half came from music, with the majority coming from computer software. And the company's music business, Billboard estimates that its independent distribution company generated about \$40 million in sales. Its shares closed at \$10.125 on Sept. 18.

The pending acquisition of Intersound would give Navarre a higher-margin business than distribution, which generally works on 16%-25% profit margin. But some independent music label owners perceive it as a conflict of interest when an independent distributor is also selling for a label. In those instances, there is a worry that the distributor will favor its own label over the other labels it distributes.

In order to defuse that concern, some wholesalers, like Alliance Entertainment Corp. and the Handline Co., have acquired catalog labels, leaving the highly competitive new-release business for their distributed labels. Intersound derives 60% of its revenue from catalog product, according to sources.

In addition to higher margins, the acquisition of Intersound would enhance Navarre's already widely diverse customer base with yet another distribution channel, Christian bookstores.

THE SINGLES LIFE: It's been a while since the age-old question of whether singles sales impact album sales has had any play in this column. Recently at the PGD convention (Billboard, Sept. 23), Retail Track ran into Michael Lewis, president of Mercury Nashville, Lewis, who used to oversee radio distribution for Uni Distribution, is no stranger to this debate, and he has landed firmly in the camp of those who believe that singles sales do not cannibalize album sales.

For the first single from *Shania Twain's "The Woman In Me"* album, Mercury Nashville released a double-A-sided single, "Any Man Of Mine" and "Who's Bedding You." Both were "Under" the former recently hit the top spot on Billboard's Hot Country chart, and the single currently holds down the No. 3 spot in the Top Country Singles Sales chart.

When the vinyl single went gold, the label began de-emphasizing singles sales and mainly relied on airplay to promote albums. But the overwhelming success of "Achy Breaky Heart" in 1992 put Nashville back in the singles business, and now some country labels see singles profit centers not merely as marketing tools to promote albums.

In the case of Twain's double-A-sided single, Lewis has let the single sell past the 500,000-unit mark before cutting it off in order to avoid returns, not because of a fear of lost album sales. The songs on the singles have peaked in airplay, he explains.

"Any Man Of Mine" is the only gold single to come out of Nashville this year. "I'm a fan of Michael Jackson," says VP of sales John Grady. Armed with a gold single from an album that has already shipped more than 2 million units, Lewis says, "I am getting fears on the cannibalization issue. I have released the third and fourth single." That cassette single contains the album's title track and "If You're Not In It For Love."

ALL OUT: A&M Records is joining the growing list of labels that are beefing up their field sales staff. In addition to its regional marketing staff of four representatives, A&M is adding four local reps. In explaining the move, Ritchie Gallo, A&M's senior VP of marketing, says, "We feel that additional bodies will allow us to move product better and bring more focus on baby bands. We are bringing people in to supplement PGD's efforts in the best way possible. It will give us more presence, and it will improve our execution of engineering records through the marketplace."

Gallo declines to provide the markets where the reps will be located. But he says the local reps will help the label to decide "which records are real and which are not. It's not always about when you move forward with a project."

Assistance in preparing this column was provided by Frank DiCostanzo.



The Music Behind the Magic

JOURNEY BEYOND THE
unforgettable music of The Little Mermaid, Beauty and the Beast, and Aladdin and into the minds of its creators. The Music Behind the Magic Box Set is an exhilarating glimpse at the moments of musical genius that brought a new generation of Disney animated masterpieces to life.

Celebrating the talents of multiple award-winning songwriters Alan Menken, Howard Ashman, Tim Rice and the Rice who brought the music behind these blockbuster films, this special behind-the-scenes boxed collection traces the evolution of their songwriting process. This exquisite collection includes never-before-released songs with the original soundtracks, and is accompanied by a beautifully illustrated, full-color book of photographs and interviews.



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Required Reading For The Indie School Of Hard Knocks

GETTING DOWN TO BASICS: As many on the indie side of the record business learn from hard experience, there's no such thing as beginner's luck. Anybody who decides to attempt to make a living by running a label or playing in a working band had better go into the game armed with lots of knowledge, for the School of Hard Knocks can be one tough institution of higher learning.

We're counting on one member of employees who contact us at Billboard in their attempt to make a go of it with just the haziest notion of how the game is played. So we were cheered by the arrival of a new pair of books by savvy indie-music veterans that supply a wealth of essential knowledge for the start-up mogul.

Most readers are probably familiar with Gary Hustwit's "Releasing An Independent Record." The book, published by Hustwit's own company, Rockpress, in San Diego, has just gone into its fifth edition. Its subtitle, "How To Successfully Start And Run Your Own Record Label In The 1990s," tells the tale.

Hustwit, a former member of the SST Records staff and founder of San Diego's first independent music seminar, lays down the basics about preparing an indie record, be it a 7-inch single or full-length CD. His tome includes handy directories of manufacturers, music publishers, press, wholesalers, retail stores, radio stations, booking agents, and labels. He also includes helpful specimens of press releases, contracts, and contracts. For the labelminded of tomorrow, he offers the perfect place to start getting the facts.

The independent musician looking for a similar dose of reality is directed to Rockpress' "Book Your Own Tour." The volume was written by Liz Garo, who wears publicity and A&R hats at Restless Records in L.A. Garo is in a practiced indie-band road warrior ("We've done a few times in vans, we've spent a few



by Chris Morris

hours at sound checks, in our time," she says), and she supplies a handy road map for touring acts in her book.

The fundamentals of piping are laid out in crisp form, and Garo offers a handy state-by-state directory of venues, press, radio, record stores, and music stores. There are also many helpful tips on the use of the tour bus tool, the van should you ever need one. Mike Watt (words of the road), and some interesting opinion pieces. Vets will crack a smile at ex-Braindead Sound Machine member Cole Coonee's screed, which bears the self-explanatory title "Touring Your Bullsh—."

If you're with an indie label or band taking its first steps, we suggest you check out these two books before proceeding to Punk! B-players may also want to consult "The Musicians Guide To Tour And Promotion," a product of Billboard sister publication Musician.

"Releasing An Independent Record" and "Book Your Own Tour" are distributed exclusively by Mix Bookshef.

QUICK HITS: Gary Chappell, long-time executive VP of Real Music in Encino, Calif., has exited the label to start his own firm, Boulevent Entertainment, in San Anselmo, Calif. The new imprint will target the adult record buyer and will issue contemporary instrumental, adult contemporary, and easy-listening product. Chappell can be contacted at 415-459-4039 ... Dutch roots and world-music label Munich Records will be distributed in the U.S.

MCA ALBUM, BOOK TO SPOTLIGHT 'TOON TUNES
(Continued from page 18)

ern and rock radio on Oct. 16.

According to MCA executive Randy Miller, the label will work the album at modern rock, album rock, and alternative stations.

It's also possible that the Cartoon Network TV special will be released on home video in 1996. "After our exclusive window with the Cartoon Network runs its course, we will exploit it on other cable channels as well," Miller says.

The special comic book will be packaged with the CD for a limited edition run. "It's a great way to help us distribute it to comic book stores, and we will tie in the comic book with the release of the record," Miller says.

MCA will also release a special limited-edition version of the album on glow-in-the-dark vinyl.

The label will advertise the album in a consumer ad campaign that will air through the summer on radio, TV, and Saturday morning TV programming.

MCA also plans to hit the comic book convention circuit. "We will have direct sales at comic book conventions all over the country," Miller says. "We have a whole list of the conventions, and we will be as many as we can with our college marketing staff."

At present, MCA was still deciding on a single, which it plans to ship to mod-

by Distribution North America. The firm has also established a U.S. marketing and promotion office in Austin, Texas, headed by veteran producer/manager Mike Stewart. Munch's first U.S. releases, due Oct. 3, include albums by Rory Block and the late Albert Collins.

Heavy metal act Iron Maiden has joined the indie ranks and will deal with Castle Recording in Zelienople, Pa. The band will issue the band's new album, "The X Factor." Iron Maiden's 11-album catalog will now be available through New York-based Castle Records; the Alliance Entertainment-distributed imprint will release the titles in October with bonus CDs containing B-sides and extra tracks.

FLAG WAVING: Candy Kane has recently been talking about her success with singer-songwriter Dave Alvin that says much about the commercial frustration that comes from being able to do a lot well.

"We said we'd doomed to the idea that [our music] won't fit in with what people think it's supposed to be," Kane says.

The San Diego-based vocalist has been grappling with people's expectations for much of her career. A decade ago, the ample Kane had a career in the adult film business. "A lot of people said, 'If you lost some weight and renounced your evil past, you'd do great,'" she says.

Kane has done none of that, and with her second Antoine's album, "Knockin' On Heaven's Door," she continues to mess with people's notions of what she should sing.

Working with veteran producer Val Garay, who cut some Kane demos for CBS in the mid-'80s, the singer moves beyond her blues and country roots, essaying material by Jack Tempchin, Bob Dylan, Rickie Lee Jones, Kostas, and Lowell George and Van Dyke Parks.

Kane, who admits she made some concessions in recording the album, also confesses, "I was petrified that it would come out a pop record. But it didn't."

In fact, it merely highlights the neuroeffortless versatility of a powerful performer who never over-sings to put her material across.

Kane, who points admiringly to singers who work in a variety of genres,

such as Linda Ronstadt, says, "I'd like to see really great singers doing records in a lot of different styles. Why can't we do that?"

She receives nice support from a studio band that includes such L.A. familiaras as guitarist Will Ray and pedal steel player Greg Leisz. Her husband, bassist Tom Yersey of the Paladins, also lends a hand.

Kane, who balances her own touring schedule with that of the hard-working Paladins, will strike out for a tour of Northern California, the Pacific Northwest, and the Canadian coast on Sept. 26.

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THIS WEEK	LAST WEEK	** NO. 1 **	TITLE	WKS ON CHART
1	1	BEASTIE BOYS'▲	DEF JAM 5273-1 (15.98/15.98)	LICENSED TO ILL 5 weeks to 1
2	2	BOB MARLEY AND THE WAILERS'▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	LEGEND 217
3	3	MCA 16319 ▲	SONGS YOU KNOW BY HEART 1000 (15.98/15.98)	GREATEST DEAD ▲ 1000 (15.98/15.98) THE BEST OF SKELETONS FROM THE CLOSEST 118
4	4	NINE INCH NAILS'▲	TYR 2120P (15.98/15.98)	Pretty Hate Machine 106
5	5	VAN MORRISON ▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	BEST OF VAN MORRISON 18
6	6	JIMI HENDRIX ▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	THE ULTIMATE EXPERIENCE 21
7	7	ELTON JOHN ▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	GREATEST HITS 216
8	9	PINK FLOYD ▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	DARK SIDE OF THE MOON 228
9	10	PINK FLOYD ▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	THE WALL 228
10	14	BOYZ II MEN ▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	COOLEYHIGHHARMONY 43
11	11	BOYZ II MEN ▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	THE CELTS 12
12	12	ENYA ▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	GREATEST HITS 223
13	15	STEVE MILLER BAND'▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	GREASE 44
14	12	SONGTRACK'▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	JAMES TAYLOR'▲ 1000 (15.98/15.98)
15	17	SONGTRACK'▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	GREATEST HITS 225
16	16	CREEDENCE CLEARWATER REVIVAL'▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	CHRONICLE VOL. 1 133
17	13	JOURNEY'▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	JOURNEY'S GREATEST HITS 228
18	18	EDTA'▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	WATERMARK 204
19	19	EDTA'▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	JANIS JOPLIN'▲ 1000 (15.98/15.98)
20	20	EDTA'▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	GREATEST HITS 177
21	21	THE DOORS'▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	BEST OF THE DOORS 211
22	22	LIVE'▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	METALLICA'▲ 1000 (15.98/15.98)
23	23	ERIC CLAPTON ▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	...AND JUSTICE FOR ALL 214
24	25	PATSY CLINE'▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	TIME PIECES - THE BEST OF ERIC CLAPTON 225
25	26	ANNIE LENOX'▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	GREATEST HITS 216
26	27	MADONNA'▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	THE IMMACULATE COLLECTION 28
27	28	JOHN DENVER'▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	THE JOSHUA TREE 181
28	27	ELTON JOHN'▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	BAT OUT OF HELL 195
29	29	CAROLE KING'▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	TAPESTRY 46
30	24	GRATEFUL DEAD'▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	AMERICAN BEAUTY 6
31	29	SEAL ▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	SEAL 31
32	34	SANTANA'▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	GREATEST HITS 37
33	30	SONGTRACK'▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	TOP GUN 72
34	36	EAGLES'▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	GREATEST HITS 1971-1975 228
35	35	SONGTRACK'▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	RESERVOIR DOGS 205
36	38	WHITE ZOMBIE'▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	LA SEXORCISTO: CEVIL MUSIC VOL. 1 21
37	32	AEROSMITH'▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	GREATEST HITS 215
38	48	EAGLES'▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	HOTEL CALIFORNIA 131
39	—	VARIOUS ARTISTS'▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1 29
40	45	LED ZEPPELIN'▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	LED ZEPPELIN IV 195
41	47	METALLICA'▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	RIDE THE LIGHTNING 205
42	44	AC/DC'▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	BACK IN BLACK 122
43	41	ATLANTIC 101800 ▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	MASTER OF PUPPETS 204
44	47	CHICAGO'▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	GREATEST HITS 1962-1989 191
45	47	ELTON JOHN'▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	GREATEST HITS 1976-1986 61
46	37	THE BEATLES'▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND 105
47	46	FLEETWOOD MAC'▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	GREATEST HITS 190
48	50	EARTH, WIND & FIRE ▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	BEST OF EARTH, WIND & FIRE VOLUME 1 8
49	49	LYNDY SKYRN'D ▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	BEST-SKYN'R'DS INNARDS 35
50	43	GLOBE ESTEFAN'▲	DISCOGRAPHY 1000 1000 (15.98/15.98)	GREATEST HITS 120

Catalog entries are older titles which have previously appeared on the Billboard 200 Top Album chart or have been reissued since last week. *Reprinting individual tracks. Of note: Arista's "B1995" certificate is valid for 500,000 units sold; BMA's certificate is valid for 1 million units sold; with multiplatinum awards listed by a numerical following the symbol. Most albums available on cassette and CD. *Astoria indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMA labels, are suggested retail. Tape prices are based on 100-unit quantities. CD prices are equivalent to 100-unit quantities. All prices include shipping and handling.

Merchants & Marketing

Execs Gather At WEA Marketing Confab

BURBANK, Calif. — The WEA Marketing Managers Convention brought together executives from the Warner Bros., Atlantic, group of labels, Elektra Entertainment, and the Atlantic Group, as well as subsidiaries and distributed labels. Attendees enjoyed performances from InterScope's

Pure Soul, Warner Bros.' Jennifer Trynin, 143 Records' Corrs, and Warner Nashville's the Foreman; attended a reception hosted by Qwest Records CEO Quincy Jones; and heard a speech by James Carville, senior political adviser to President Clinton.



Atlantic Group marketing experts are ready for action. Shown, from left, are Pete Anderson, senior VP of sales, Atlantic Records; Rick Frolo, VP of sales, Atlantic Records; Alan Flory, president, Latin Records and senior VP, Atlantic Records; Ahmet Ertegun, chairman/CEO, Atlantic Group; Val Azzoli, president, Atlantic Group; Dave Mount, senior VP/CEO, Atlantic Records; Vicki Germer, senior VP of marketing, Atlantic Records; Vicky Davis, senior VP, Atlantic Records; Rick Blackburn, president, Atlantic Nashville; and Kevin Coppa, senior VP/GM, Atlantic Classics.

Members of Reprice group the Foremen specialize backstage following their performance. Shown, from left, are Andy Cowen, the Foremen; Michael Fuchs, chairman, Warner Music Group; Doug Whisman, the Foremen; Howe Klein, president, Reprise; Kenny Rhodes, the Foremen; Jim Ed Norman, president, Warner Nashville; Jeannie Frank, the band's manager; and Roy Zimmerman, the Foremen.



WEA sales reps get ready to deliver the news on fall releases. In front row, from left, are Roger Helms, Nashville; Cory O'Conor, Los Angeles; Jack Klotz, Atlanta; Dale Hill, Cleveland; Linda Brown, Seattle; and Warren Pujak, New York. In back row, from left, are Fred Barsiglio, Philadelphia; Tony Niemczyk, director of national sales; Lisa Crawford, Los Angeles; Ron Hewitt, Detroit; Renee Fuhrman, San Francisco; Cathie Immen, Miami; Fran Alberto, senior VP of sales, WEA; Mak Kelly, Baltimore/Washington, D.C.; Clark Koroly, Chicago; Jim McAuliffe, Dallas; and Dann Cott, Boston.



143 Records group the Corrs entertain the crowd with songs from their label debut, "Forgiven, Not Forgotten," which was produced by David Foster.



Demonstrating WEA's sense of unity, from left, are Dave Mount, president/CEO, WEA; producer Quincy Jones, CEO, Qwest Records; Michael Fuchs, chairman, Warner Music Group; and Russ Threyt, chairman, Warner Bros. Records. At the convention, Jones previewed his new album, "Q's Jook Joint" on Qwest.



The Retooling Of Retail

A MERCHANTS & MARKETING EXPANDED SECTION

This is the final of four special sections inaugurating
Billboard's new Merchants & Marketing department.

Distribution

Drop-Ships And EDI Offer Answers To Quick-Replenishment Challenges, But Retailers Ask "How Much?" And "How Soon?"

■ BY DON JEFFREY

Many music retailers and distributors believe the time has come for "quick-response" product replenishment.

Big discount chains like Wal-Mart have had great success in using this system with many of their suppliers. "This is how they're able to sell their products cheaper to the customer," says Ann Lieff, president of Spec's

MUSIC.

With quick response, the manufacturer of a product—whether jeans or CDs—would be responsible for automatically replenishing inventory for their retail accounts, basing their decisions fast-moving computerized data on recent and historical sales trends.

Many music-industry observers say that if this system were widely in place it could result in considerable savings for retailers on the costs of keeping and transporting inventory. More impor-

tantly, it could get the product into the stores faster off the shelves faster and more often, where it could be turned into higher sales.

Joe McFadden, senior VP of sales and marketing for Cema Distribution, says of quick-response, "It hasn't really happened yet, but it's imminent. With one or two [retailers], it's a very high priority." He expects to see some serious movement on the issue in the next six months.

DELAY OR PAY

Many retailers have been slow to embrace quick-response because their investments in warehouses have been much greater than in the electronic systems and the software necessary to make fast-replenishment systems work.

Gerald Weber, president of Blockbuster Music, notes "a lack of desire" on the part of retailers who "have invested a lot of dollars in the distribution area."

But now, with cutthroat competition on record prices, merchants cannot afford to delay much longer. As one music-distribution executive points out, "It all changed when gross profits dropped."

While the industry awaits the slow implementation of quick-response, retailers and suppliers are discussing and negotiating other issues involving the movement of inventory.

TUNE IN, DROP-SHIP

Many retailers would like to see more products shipped directly to stores (drop-shipping) bypassing the record houses and distribution centers (D.C.).

Some insiders point out that retailers' distribution centers often become clogged with product and that it can take from eight to 10 days in some cases to get new product into stores.

And retailers who want more frequent drop-shipping say that the millions of dollars invested in inventory in warehouses could be freed up for advertising and renovation purposes.

"We've really concerned with inventory levels," says Spec's Lieff. "We carry less in our warehouses and use more outside sources to drop-ship in."

Another retail executive, who spoke on condition of anonymity, says, "As record companies continue to do more to replenish quickly, The record label and the economics of what's happening is that we cannot afford our D.C. and our inventory. We have to find ways to buy product cheaply and get it quickly. The vendors do not want to do that. They're interested in selling in bulk to the D.C., and then you have the headache."

Nevertheless, there are those who say the costs of frequent drop-shipping to stores would be too high and that

record companies would be unlikely to benefit. Thus, the benefits of getting quicker inventory would have to be balanced against the higher shipping expenses.

"They shouldn't charge," opines one retail executive. "The vendors never charged us for shipping. If we make the minimums [orders], they shouldn't. If you control the way you order, and meet the minimums, you don't incur cost."

MEETING MINIMUMS

The trend of opening large superstores may favor more direct shipping

of product. Lieff says, "If you're building bigger stores with higher volumes, then you can meet the [ordering] minimums."

Moreover, as Weber points out, "If [drop-shipping] does the business, it actually may be cheaper, if ordinarily you wouldn't have sold the product."

At present, the percentage of total product that is drop-shipped ranges from 0 (for chains like Circuit City) to nearly 100% (Circuit Rock). Blockbuster does its own buying. Blockbuster's Weber estimates that 30% to 35% of his chain's product is shipped

(Continued on page 74)



PolyGram Group
Distribution
FISHERS, INDIANA
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From concept to reality: PolyGram's Fishers, Ind. distribution center, completed in 1993.



German Phononet System Allows Retailers To Hold Minimal Stock And Get 24-Hour Delivery

■ BY WOLFGANG SPAHR

Where there were 15,000 retail outlets in Germany in 1985, this figure has since shrunk to 8,000. Market observers go as far as to claim that 80% of all retail record sales are currently accounted for by a mere 10% of the outlets. Major names include Kappa, WDM, Mediemarkt and Saturn, with TMI and TVG operating as niche jobbers.

Udo Lauen, distribution director at U.K.A. Musik in Hamburg, says the distribution service provided to retailers by the record industry has reached an optimum standard. In some cases, 24-hour delivery is now available. Most retailers hold minimal stocks and are able to offer almost the entire range of products in their stores.

ORDERING DIRECT

"Our efficient inventory-management systems allow the retailer to monitor sales and therefore place his order in good time," says Lauen. Thanks to Phononet, an electroni-

data transfer system similar to the U.K.'s Electronic Record Order System (EROS), retailers can now place orders directly with record companies.

Over 400 stores are already making use of these facilities, with a total of nearly 700 outlets linked to Phononet. Twice a week, Phononet automatically

(Continued on page 74)

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QUICK-REPLENISHMENT

(Continued from page 78)

Many retailers have been slow to embrace quick-response because their investments in warehouses have been much greater than in the electronic systems and the software necessary to make fast-replenishment systems work.

Joe Bressi, recently retired senior VP at Capitol Music, is not satisfied with the majors. "Our analysis was that it was much cheaper for us handling it through our own D.C." He adds that it takes too much time and money to process product to the individual stores.

SAME-DAY SHIPPING VIA EDI

The key to fast replenishment is EDI, or Electronic Data Interchange. Through EDI, the vendor and retailer communicate by electronic mailboxes on computer networks. A customer calls up the



Cema's Joe McFadden



PolyGram's Nick Johnson

directly to stores.

Almost all chains now have initial shipments of new releases drop-shipped, usually through United Parcel Service.

Paul Reese, VP of operations for Cema Distribution, points out that retailers "also want faster and more direct shipments of catalog past the warehouses, in order to expose customers to different kinds of product without having to inflate their inventory."

But some retailers are not calling for more frequent direct shipments.

service and places orders in the mailbox. The distributor calls up the mailbox, processes the orders, and has it shipped to the stores or D.C.s. Then an invoice or advance shipping form is transmitted back to the account which can be used to check the product when received.

Nick Johnson, director of returns, systems and procedures for PolyGram's distribution center in Fishers, Ind., says, "If we get an order in early today, we can ship it today. They'll get it tomorrow."

(Continued on page 102)

PUTTING THE ART IN DEVELOPMENT

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The Retooling Of Retail

A MERCHANTS & MARKETING EXPANDED SECTION

GERMAN SYSTEM

(Continued from page 73)

ly sends out up-to-the-minute details of the participating recording companies' new releases, cancellations and amendments automatically to the stores. This involves a product catalog comprising over 100,000 order numbers, from which the retailer then orders what he needs to cover his requirements of catalog titles or current best-sellers.

By the end of the year, Lauten expects Phononet to be handling 40%

of total order volumes. "In this way," he explains, "our external sales force can concentrate on what they're supposed to be doing, i.e., providing product information and promotional marketing. One-hundred-fifty retailers already have electronic cash-register systems, which allow all sales to be monitored and also provide chart data."

JOBBERS WORK AT NIGHT

Rack jobbers in Germany have very close ties with retailers. For example, sales data is transferred to the central warehouse by computer at night. The

computer then calculates the quantities required to replenish stocks in the individual stores and sends the relevant order messages to the distributor.

German distributors have adopted drastic measures to put an end to retailer imports. According to WEA's Lauen, retailers importing stocks must expect a marked deterioration in the terms and conditions granted to them by German distributors. "We invest considerable funds in sales promotion and marketing and can therefore not allow importers to take the pick of the crop at the expense of others," he remarks. ■

QUICK-REPLENISHMENT

(Continued from page 73)

Not all retail chains are ready to reap the benefits of EDI. Specs', for instance, is not on line yet with all the majors. And some chains, like Trans

our reps great leeway in assisting our buyers."

The sheer size of the market has made that necessary, Bressi says.

"There are too many release dates, too many markets for our buyers to manage. We've needed the reps to micro-manage, especially with lower-level

Implementation of quick-response would, of course, require a unique relationship between vendor and retailer, an honor system of sorts. You would only replenish what's needed," says one sales executive. "You never sell anything you don't need."

World, struggled for some years to get inventory-management systems working.

No matter what systems are in place, it is probably unrealistic to think that distributor warehouses or distribution centers will be eliminated entirely.

"We'll never be able to be out of the distribution business," says Weber (Blockbuster Music has one D.C. in Dallas). "But we can reduce the amount of handling we do and handle more and more product direct."

Blockbuster's D.C., he notes, "functions much like a one-stop we quickly replenish hit product."

releases and with breaking releases."

Implementation of quick-response would, of course, require a unique relationship between vendor and retailer, an honor system of sorts. You would only replenish what's needed," says one sales executive. "You never sell anything you don't need."

"It requires that there be a great deal of trust in the partnership," says Cema's Reese. "On both sides."

Johnson estimates that it takes just over two years to get a payback on the investment in quick-response. Retailers who have used the systems have seen increases in sales ranging from

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RETAIL'S RESPONSE TIME

Although music retailers have not yet automated quick-response systems, they have taken some steps toward it.

Many merchants now make their computerized sales data available to label-distribution sales representatives. Bressi says, "We basically give our major reps that access now. We allow

4% to 9%, he says.

Johnson adds that quick response will be a priority for his company as well as the retailer. "It levels our workload at our D.C.," he explains. "You automatically get orders for 30 pieces or 60 pieces in a regular flow. You're not getting 700 orders from a chain on EDI." In addition, he says, it would be easier to forecast labor requirements. ■

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Indie Distribrs Find Success And Opportunities In A Consolidating, Cost-Cutting World

■ BY DON JEFFREY

Consolidation has shaken up independent music distribution in recent years, leaving the biggest players more like the major music distributors while creating new opportunities for the smaller players.

Some say the mergers and acquisitions in independent distribution are the direct result of the same trend in music retail in the past few years, as big chains bought up smaller ones and many independent merchants went out of business.

Retail consolidation and intense price competition among music merchants have put pressure on distributors to offer their products quickly and efficiently and at the lowest possible prices. In a traditionally low-margin business, that means a greater need for cost-cutting. With consolidation, some layoffs and closings of facilities.

But a more important means of cutting costs for independent distributors has been the increasing use of computer technology and quick-delivery systems.

"Profit is in pennies. You've got to use all the technology available to cut costs. We are moving quickly towards as much automation as we can." —John Salstone, M.S. Distributing

John Salstone, co-owner of independent M.S. Distributing, says, "To be competitive, you have to be very professional at what you do. Profit is in pennies. You've got to use all the technology available to cut costs. We are moving quickly towards as much automation as we can."

Eric Paulson, chairman/CEO of

independent Navarre, says his technology has helped reduce retailers' operational and inventory costs. Navarre's new 100,000-square-foot distribution center is fully computerized. The company distributes 40 labels nationally on an exclusive basis and owns two.

ORDERING 90% THROUGH EDI

Advances in technology and expedited freight services such as UPS have enabled indie distributors to drop-ship more frequently to retailers (sending products directly to stores rather than through warehouses). Paulson says 90% of his orders come through EDI (electronic data interchange) and that shipments are made within 24 hours.

Another favorable trend has been the growth of music superstores, which typically have commitment to deep discounts. "We benefit probably more than anybody else," says Tony D'aleandro, co-owner of M.S. "A lot of our product never got into stores [before]."

Non-superstore retailers, however, have seen profit margins shrink, which has made them conservative in



Kinky Friedman: AEC will cross-promote his new album in bookstores selling his new novel.

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their buying, not as willing to take chances on music that is not widely known or has been around." And the profitability problems of some retailers have meant that indie distributors, who are often farther down the creditors list, have not been paid promptly.

MERCHANDISING A PROBLEM

Merchandising at retail remains a problem for indies, who have to compete with better-financed majors for space and shelf. From end-to-end racks, listening stations and window displays go to the suppliers who can afford what the retailers charge for such positioning.

But the indie distributors report success and opportunities in a changing market.

AEC Music Distribution acting president Jocelyn Bloomfield notes the importance of word-of-mouth becoming a factor on the music landscape. AEC can cross-promote a new album by Ripe And Ready artist Kinky Friedman along with his new book, which comes out at the same time.

Jay Baney, president of independent Twinbrook Music, points out that after jazz artist Ryo Kawasaki did an in-store at a Coconuts, which is a general store, in different genres other than pop and rock, he became the store's best-selling jazz artist.

Duncan Browne, president/CEO of Distribution North America, notes that DNA offers discount programs every month to different genres of music. DNA distributes more than 300 labels and owns about 25.

TARGETING WITH SOUNDSCAN

Some indie executives say that SoundScan's surveys of music-retail sales have helped their business because their releases are now showing up prominently on the national sales charts. SoundScan's market-share reports have also made it easier for the indies to focus their marketing efforts.

"We're trying to become increasingly specific in our targeting ads to different demographics," says Paul Del Campo, director of marketing for AEC Distribution.

But distributors have room for improvement. DNA's Browne acknowledges that indies need to perform at the same level as the majors, providing timely and reliable product catalogs and shipping schedules, for example. "The indies have had better quality operation systems and better quality sales delivery," he says. When the consolidation trend cools down, the distributors will likely concentrate more on internal systems.

ALLIANCE ACQUISITIONS

The biggest force in independent consolidation is the major Alliances Entertainment, whose most recent acquisition was Independent National Allocations Distributors (INDI). Officials of AEC, which distributes 250 labels nationally, 52 exclusively, say the two distributors will operate separately and that each has different strengths.

Other consolidation deals have fallen through. M.S. tried to acquire Select-O-Hits, but the two companies fell apart over price. "We're a mom-and-pop distributor," says Johnny Phillips, VP of Select-O-Hits. "We want a lot for our company."

Twinbrook Music was also an acquisition target, but no deal was made.

ALTERNATIVES TO BUYOUTS

Twinbrook, though, has been involved in an alternative to the buyout trend. Along with three other regional distributors, it formed a joint venture, Mutual Music, that distributes indie product to Tower

the best national distribution and keep the best of independent distribution."

ON A PAR WITH MAJORS

For some, the "independent" tag is questionable. With SoundScan showing that indies have the second largest market share this year, independent distributors maintain that they are on a par with the six majors. Navarre's Paulson says, "We're no different from Cemex. The product we own is distributed on a national basis exclusively."

Many independent distributors, concerned about tight margins, believe the best formula for financial success is to acquire labels and catalogs, because proprietary content yields greater margins and profits. Alliance has done this with Concord Jazz and other labels. Select-O-Hits plans to pursue such opportunities. Navarre has started its own labels.

EXPANDING ELECTRONICALLY

Meanwhile, some indies are taking steps to expand their business electronically. M.S. says it has been



Navarre's Paulson



M.S.'s Anthony Daleasdro



Jazz guitarist Ryo Kawasaki

Recorde. This came about in response to Tower's demand that it be serviced by national distributors only.

Twinbrook's Jay Baney says the venture has given him opportunities to pick up labels and to reduce costs. One way is using a single returnable deposit instead of four. Twinbrook, based in Atlanta, distributes 150 labels. "It's exclusively," says Baney. "If it works well with Tower," says Baney, "we have an opening with virtually every major retailer and one-stop in the country. The idea is to get

Ironically, one unintended side effect of consolidation might be the loss of some labels by the major distributors. These labels could decide that their chances of breaking through the clutter of product are slim when they are part of a colossus that distributes hundreds of labels. These companies could choose to self-distribute their titles, possibly through the alternative channels of Internet, direct-to-consumer, mail-order and non-traditional retailers like gift shops and new-age stores. Or they could form small regional distribution companies with particular niches. Thus the cycle continues.

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The Enter*Active File

INDUSTRY NEWS OF MULTIMEDIA SOFTWARE VIDEO GAMES & ONLINE COMMUNICATION

High-Quality, Real-Time Music A Reality

■ BY MARILYN A. GILLIN

LOS ANGELES—Remember "download time"? In less than a year, the computer phrase has been shoved toward the rear of the lexicon, thanks to a fast-breaking series of online innovations aimed at delivering sound in an approximation of "real time."

The latest company to posit its own technological solution to the problem of making good-quality music easily and instantly accessible to consumers online is Northvale, NJ-based VocalTec, which this week will unveil "Internet Wave," a real-time audio-streaming system that promises to deliver close to computer-home users through 28.8 modem.

The more common 14.4 modem (which delivers data at 14,400 kilo-

bites per second) will deliver audio on a par with AM radio, according to VocalTec's VP of marketing Daniel Nissan, who pegs the sound at 8 kHz. "We've designed this for both voice and music," Nissan says, "and to expand people can use it for that, you have to have higher quality."

Sony Music and Virgin Interactive Entertainment are among the companies planning to make use of the technology within their online areas, Nissan says.

VocalTec, which previously developed the real-time video communication computer software "VideoTec," follows in the footsteps of trailblazer Progressive Networks, the Seattle company that unveiled its proprietary RealAudio system earlier this year, and Arroyo Grande, Calif.-based Xing Technology, whose more recently unveiled StreamWorks enables

live audio feeds of FM quality over 28.8 modems, as well as video feeds over higher-end lines (Billboard, Sept. 2).

RealAudio and Xing have found that early strong supporters of their world-wide capability include Capital Cities/ABC and NPR among others, while Xing has EZ Communications' string of radio stations, and this is a market that VocalTec also aims to tap. Its target user base extends much wider, though.

"Anyone from a radio station to a record label to an individual home can use our software to broadcast, shows, even college lectures to the public," says Nissan. "Everyone with a PC at home can use it to create and broadcast their own individual radio station. And anyone at home can use it to access those broadcasts."

VocalTec is making the technology

available free of charge, Nissan says, including the encoder portion of the system.

It's not just good intentions, Nissan says of his company's decision to offer free access. It's a business. "By giving away this technology for free or by charging thousands of dollars for it, we limit the number of people who can use it and therefore limit its growth," he says. "We believe, as a long-term investment, that the relationships we have with the end users will warrant our doing this."

Once the technology has caught on, VocalTec will introduce new applications and upgrades "that will take advantage of the installed base," Nissan says, for which the company will charge.

"We plan to make this the de facto standard for streaming audio online," adds. "But for that to happen, we have to put it out there and let the market decide."

The Internet Wave, or IWave, system includes two components: a server package, which includes the encoder and works in conjunction with standard World Wide Web servers, and an IWave Windows-compatible "helper" application.

The encoder compresses recorded music data using VocalTec's compression algorithm, and then compresses data is then stored on a Web server for retrieval. Live audio sources will require a specific encoder, for which VocalTec will levy a charge.

On the user end, the "helper application" supports any existing Web browser, the company says, and can be downloaded from a Web site.

The server package, helper application, samples, and instructions are available as of Monday (25) for free download from VocalTec's Web site at <http://www.vocaltecn.com>.

Sega Goes PC; Ace On CD-ROM

SEGA OF AMERICA is rolling out its new PC line of video games this fall. That's right—Sega.

The company's Sega PC brand will debut in October. That's according to current president and CEO Tom Kalinak, who says the technology program originated by changing thousands of dollars for us to limit the number of people who can use it and therefore limit its growth.

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investment, that the relationships we have with the end users will warrant our doing this."

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AT&T, IBM, Microsoft, and Netscape are among the 22 software companies, online service companies, and publishers that have signed on to the initiative for helping online information.

The group is working to head off criticism and possible government action against—online material deemed unsuitable for children. Plans are to implement a method that will allow information creators to rate their products individually or permit independent rating by an outside review board. The move builds on an effort previously announced by Microsoft, Netscape, and Progressive Networks.

ECKHARD PFEIFFER, president/CEO of Compucorp Computer Corp., will deliver the keynote address at the 1996 Winter Consumer Electronics Show, slated for Jan. 5-8 in Las Vegas. Pfeiffer is expected to talk about the future of personal computing, and what that will mean to consumers, computer companies, and the consumer electronics industry.

*Got something to share? E-mail the Enter*Active File with quibbles and news bits at MGillenbb@AOL.com.*

Two Companies Producing Films For CD-ROM Computer Format Seen As Complement To Laserdisc

■ BY MARILYN A. GILLIN

LOS ANGELES—Two laserdisc leaders are teaming up to bring multi-media-enhanced movies to CD-ROM.

Chatsworth, Calif.-based Image Entertainment and New York-based Voyager Co. are forming a new venture to jointly develop, publish, and distribute movies and "other entertainment products" on CD-ROM for their respective channels. The debut title in the venture is expected by the first of next year, with three or four due within the first quarter of 1996.

Initial titles slated for development include "RoboCop," "The Princess Bride," "King Kong," and "Citizen Kane." Voyager has the rights to Citizen Kane.

Videos will be presented in the QuickTime format and will fill approximately three-quarters of a computer screen, according to an Image executive. That is in sharp contrast to Image's earlier planned foray into CD-ROM films, since, when, after the company demonstrated titles in which video filled only about one quarter of the screen.

Image executives had no desire to enter the CD-ROM publishing arena, but we were not satisfied with the sophistication of software programming available to us at the time," says Martin Greenwald, Image's president. "The opportunity to partner with the Voyager Co. and utilize their exceptional skills and resources in computer-software development is the best way for us to enter the CD-ROM market."

Image will provide most of the financing for the title development and "in most instances, the applicable rights," says Cheryl Lee, Image's chief administrative officer. "Then they definitely bring to the table the software programming and creative expertise."

Each company will also bring its own unique strengths to distribution, Lee says.

Voyager, which produces the acclaimed Criterion Collection line of la-

serdisc programming, already publishes entertainment CD-ROMs, including the mock documentary "This Is Spinal Tap," "The Complete 'Nap," "Laurel Anderson's Puppet Motel," and the Residents' "Freak Show."

"They'll be able to tap that CD-ROM channel, while we can go to a different channel, like the book industry, which is also working to expand," Lee says.

Neither company sees this venture as a replacement for films on laserdisc, rather but as a complement designed to tap a different user base.

"If you just want to watch a movie, then do so on your computer would obviously not be the first choice for

most consumers," says Garrett Lee, Image's director of marketing. "But what Voyager has done so well with things like 'Spinal Tap' is to show how you can make the computer experience a completely different thing than just watching a movie. The film itself becomes almost secondary."

Supplemental material, search features, interactive menus, and graphical information are some of the features the Lee brothers believe are added to the CD-ROM-based films.

"I could definitely see this complementing a laserdisc version," he says. "And I think our [retail] house will see it that way, too."

The server package, helper application, samples, and instructions are available as of Monday (25) for free download from VocalTec's Web site at <http://www.vocaltecn.com>.

Enhanced CD Merchandising Examined

LOS ANGELES—The unique challenges of the enhanced CD are the focus of Digital Entertainment's retail program designed to ease label entry into software outlets and entertainment superstores.

The Minneapolis-based subsidiary of Navarre Corp. unveiled its program at the recent RetailVision show in Laguna Niguel, Calif., to "overwhelming response," according to Wayne Davis, VP/GM of Digital Entertainment.

"Software retailers are looking at this enhanced CD business as an opportunity for them to appeal to a wholly new set of consumers," says Stock. "They love the idea of having a product category that will bring that wide music-buying public into their stores."

What they don't necessarily love, Stock says, is the jewel box.

"The single biggest hurdle is proper merchandising," Stock says. "While it's conceivable that they could just place CDs on shelves next to the big CD-ROM boxes we affectionately call 'arbores,' it doesn't work well from a merchandising viewpoint, and it

doesn't work well for the consumer who goes into those kinds of stores expecting to see multimedia product in a bin. When they see a lone CD on a shelf, they get confused."



Digital Entertainment's new Enhanced CD retail program includes an in-store display to house jewel-boxed titles.

Digital's program takes a two-tier approach to solving the merchandising problem. It offers software outlets the choice of an arbor on most titles and a special "displayar," or standee, to house jewel-boxed titles.

The standee holds 12 enhanced CD titles, stocks four deep, Stock says. Retailers can take the displayar and replenish as needed, he says.

Many retailers aren't making either decision, though.

"We're finding that many are using this to allow titles to be dual-merchandised," he says, with a boxed title on shelves and a jewel-boxed one within the special display. "I expect in time they'll decide which works best for them."

Digital Entertainment currently distributes 16 enhanced CD titles exclusively, although it has room for other major-label titles on a nonexclusive basis, Stock says. Among artists distributed are the Cranberries, Kitaro, Sarah McLachlan, Todd Rundgren, and Bahru Bush.

Stocks expects to have displays in 1,000 stores by the fourth quarter.

MARILYN A. GILLIN

Home Video

MERCHANTS & MARKETING



About Janet Leigh Scene: Janet Leigh shares a moment with Patricia Heaton, her mother, at a reception celebrating the release of Leigh's new book, "Psycho: Behind The Scenes Of A Classic Thriller," the 35th anniversary of the movie's theatrical release, and MCA/Universal Home Video's \$14.98 reissue. The old friends met—where else?—at the Bates Motel on Universal Studios' back lot.

Tie-Ins, Product Partners Push Vids Hits Aided By Effective Merchandising

■ BY STEVE TRAIMAN

NEW YORK—This year's burgeoning sell-through market is having a spill-over effect. It's not only the latest hit that will get the consumer's attention.

Retailers can take advantage of cross-merchandising tie-ins with related titles from most labels. Add to the mix a powerfully listed list of brand-product pairs, and top it off with several billion in consumer impressions, and you've got the likelihood of another record-breaking fourth quarter.

A closer look at six of the season's releases should give dealers better insight into more effective merchandising.

Including are "The Swan Princess" from Turner Home Entertainment, a reprise of "Cinderella" from LIVE Home Video, "Cinderella" and "The Santa Clause" from Buena Vista Home Video, "Casper" from MCA/Universal Home Video, and "Free Willy 2" from Warner Home Video.

One of the biggest consumer—and retailer—complaints has been the mail-in rebate process on both advertising-supported tie-ins. "It's been a real pain," says Michael S. Lerner, president of Buena Vista who has simplified things for "Cinderella" and "The Santa Clause," says promotions VP Max Goldberg.

The opportunity for retailers are unprecedented," he says, "and with \$15 in rebates for 'Cinderella,' the \$16.99 minimum and regular price can be netted down to \$1.99." The company has arranged with Kodak to offer instantly redeemable coupons on 26 million plastic tags tagged with "Cinderella."

Finally, says Goldberg, General Mills is making the title one of its biggest promotions of the year. "Salute To Savings," with a \$5 rebate on 11 brands, including Cinnamon Toast Crunch and Pop Tarts popcorn. He adds, "Our \$5 mail-in rebate is good on any other Masterpiece Collection tape, including 'The Lion King.' We're helping retailers merchandise to sell with 45¢ and 95¢ piece 'Cinderella' and Masterpiece Collection mixed floor displays."

Buena Vista's "The Santa Clause" is likely to follow suit, with a \$5 rebate for new hits and old classics. Retailers can order 50¢ and 65¢ displays with "Clause" and a mix of titles, such as "Escape To Witch Mountain" and "Old Yeller." There's also a \$5

rebate from General Mills on cereals and snacks.

At Warner, says marketing director Alex Carless, "the whole campaign for 'Free Willy 2' is to maximize the net sell-off for retailers of both the video and our related Family Entertainment product." With the help of AIM Promotions, he says, "We've tried to cherry-pick partners who are strong in key re-

(Continued on next page)

Will DVD Share The Fate Of Betamax?: Kmart Is Sticking With Sell-Through

ONLY YESTERDAY Sony must have been reading its corporate history. The timing of its agreement on a single digital videodisc standard comes 20 years to the month after the U.S. introduction of the first VCR, the Sony Betamax.

We all know what happened just a few years later: Betamax was overcome by VHS, a latecomer to the market. Regarding DVD, Kmart is the latest to bet big on the format, rather than to join, as when it began selling VHS units.

But Beta was quite the thing in its time. I was at the Bloomington, Ill., White Plains, N.Y., store in September 1975 checking out the \$2.200 TV/VCR console displayed in the consumer electronics department. In answer to my question, "What does it do?"—a Bloomington's salesman said that you could tape up to an hour of TV, or you can play back an hourlong prerecorded cassette. "And what might those be?" I asked. He responded that Sony would soon be offering a selection of programs.

Well, the salesman was only a few years ahead of his time. Sony did get into the prerecorded business by the early '80s and, of course, bought Columbia Pictures, in part to fully reap the VCR's playback benefits. Beta had largely disappeared at that juncture. (Anyone interested in a circa 1978 model with piano-key functions and no tape can now buy it for \$100.)

A lot has changed in 20 years. The Hollywood crowd that either hated the VCR (MCA) or just wished it would go away (everyone else) conceded the early profits in prerecorded videos to the pirates, the porn artists, and the sellers of public domain (often one and the same).

Again, this reporter remembers attending a press conference held during Billboard's first music video seminar in 1979, where MCA's Stan Shenberg announced that the studio's first music-video-released titles on cassettes would share the revenues that the pirates, Shenberg remarked. He was among the last of the studio chiefs to make that concession. Many billions later, no one could say they were wrong.

Some things, though, haven't changed. Those who followed cable thought that home video would never survive a delicate infancy. Pay TV, in particular, pay-per-view, was seen as the primary way of consumers venturing into stores to rent or buy tapes.

DVD is still here, and occasionally some cable executive is rash enough to make the same pronouncement. Unlike

Sony, he or she has not read the history. Eric Frankel, Warner Bros. executive VP of marketing for cable and network features, set the record straight at a recent video-on-demand seminar in New York.

PPV revenues from a \$100 million theatrical gross might top \$2 billion, he reminded the audience, home video is worth \$30 million at a minimum. So you could say it's past 20 years already.

Indeed, I'll have more of Frankel's comments on PPV next week, as well as coverage of a direct-satellite conference on the same day at the same New York hotel. It pays to track the competition.

DUMPING DUMPS? Kmart is streamlining its floor displays, but the changes won't affect home video, says spokesman Dennis Wigert. Trade sources had hinted otherwise.

Wigert maintains that there's no program to reduce the home video footprint to sell-through. For example, Kmart will continue the practice of stocking one \$5.99 video promotion near the checkout counters and two in the supercenters.

The mass merchant, however, is plagued by a surfeit of store layouts that now exceed "a couple of hundred," Wigert says. "That's too hard to manage. We're trying to reduce the number significantly. The goal: less than a dozen. Will video shrink in prominence, if not space?" Wigert says. "I don't think the customer will notice anything."

PEOPLE POWER: New York-based Lightyear Entertainment may have the feel-good title of the season. It's the fully animated "People," a celebration of cultural diversity based on Peter Spiro's book of the same name.

The home video debut of the book and vinyl soundtrack arrives Nov. 14 at \$12.95 suggested list, following the program's Oct. 24 debut on the Disney Channel. WarnerVision is distributing through WEA.

Disney and Lightyear hosted a well-attended screening Sept. 18 at the United Nations, which has embraced "People" as part of its 50th anniversary celebration. The audience, the kids especially, liked what they saw and heard—the soundtrack features 13 performers, including Peabo Bryson and Lea Salonga, who entertained the audience with a duet.

Lightyear expects big things of the CD. The video, without theatrical help, could be a harder sell.



by Seth Goldstein

HIGH FIVE.



For Playboy Home Video and our loyal retailers, it's time to celebrate with a high five—five hits in the top 20 on Billboard's sales chart. While *Pamela Anderson* holds tight at #1 for the ninth straight week, even more titles are soaring up the chart.

PLAYBOY HOME VIDEO
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Home Video

MERCHANTS & MARKETING

VSDA Taps Committee Members

The Video Software Dealers Assn. has made its committee assignments for 1995-96. They are:

Budget and compensation, chaired by VSDA chairman Jeff Pedersen of Michigan Video Inc.; Members include Greg Boudreau, Villa Ltd./SuperVideo; Mark Fisher, Stop & Shop; Mitch Lowe, Video Droid; Gary Ross, Suncoast Home Video Co.

1995-96 industry convention, chaired by Wayne Magel of Star Video Entertainment. Members include James Bryson, Truro Home Video; Matthew Feinstein, Marbles Music & Video; William Garcia, Music Revolution; Mitch Lowe, Video Droid; Frank Lucca, Flagship Entertainment; John Nicurra, Chinney's Video; Gary Ross, Suncoast Motion Picture Co.; Mark Vreeling, Rain City Video; Tom Warren, Video Hit; and Monty Winters, Chad Mid Movie Pictures.

Marketing, chaired by Peter Balmer of Pacific Video. Members include Jim Ane, Jumbo Video Entertainment; Ron Berger, Rentrac; Brad Blockbuster, Video Adventure; Gerry Geddie, Hollywood Video; Jerry Jorgensen, Video Products Distribution Inc.; Mitch Lowe, Video Droid; Joe Mahagen, Movie Galaxy; and Mark Vreeling, Rain City Video.

Membership and legislative development, chaired by Ted Warren of Video Hut. Members include Greg Boudreau, Video Villa; Kay Bradford, Video Place;

Education, chaired by Susan Engelmann of Scarborough Video. Members include Steve Apple, West Coast Entertainment; Herman Junkerman, Movie Man Video; Peggy Lee, Superclub Videotron; Dave Stewart, Star Video; Eric Tolman, Major Video Concepts; and Harvey Walker, Walker Video.

Elective review, chaired by Richard Rosenberg of Hollywood at Home. Members include David Amster, Video Studio; Harold Chaimberlain, That's Entertainment; Rick Veingrad, Video Connection; and Harvey Walker, Walker Video.

Local government affairs, also chaired by Rosenberg. Members include Cindy Crittenden, Video Visions; Curtis Higuchi Video Palace; Tom Hull, Trilogy; Jim Loperide, Emerald City Video; and Jerry Skillman, Center Stage.

1996 Homer Awards nominations, chaired by Ken Orrance of the Video Station. Members include Bruce Apac, Video Business magazine; Priscilla Ball, Video Executive magazine; Carol Cudmore, Video Vision; Paul Finkbeiner, Adult Video News; Bob Geitman, Ingram Entertainment; Lee Gimble, Video Store Services; Mitch Lowe, Video Droid; Victor Seiden, Planet Video; Rich Thorward, Home Video Plus; and one representative from Hollywood Video.

Loss prevention, chaired by Mark

Fisher of Stop & Shop. Members include Bob Edwards, The Movie Man; Allan Ferraro, Palmer Video; Jim Lopez, Emerald City Video; Jerry Skillman, Center Stage; Richard Walton, Wilderness Video; O. Keith Wanke, Muscleland; Monty Winters, Club Vir Superstore; and Shelly Zhoznik, Home Video.

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Scholarships, chaired by Ken Palmer of Handicams. Members include Shirley Bachapoo, Video Plus; Debi Bernish, The Lip Group; Ronnie Maslowski, Take 1 Video; and Betty Rota, Latest & Greatest.

Partnership, chaired by Tom Warren of Video Hut. Members include Greg Boudreau, Video Villa; Kay Bradford, Video Place;

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TEI-INS, PRODUCT PARTNERS PUSH VIDS

(Continued from preceding page)

tion channels. Bumblebee is strong in supermarkets, and we've got a \$5 million rebate for its products," he says. "We'll have 110,000 popcorn, a big mass-merchant item, for another \$5 million refund and struck a deal with restaurant chain Long John Silver to place "Free Willy 2" on the back of 12 million popcorn booklets packed with each tape. The \$10 discount pack is redeemable at 1,400 outlets. Each partner will drop a 50-million-circulation newspaper insert during the year.

Warner, meanwhile, has assembled a 45-pack Family Entertainment display of "Free Willy 2," "Free Willy," "Black Beauty," and "Little Giants," among others. "We intend to do everything possible to keep sales going on 'Willy 2' and our other Family Entertainment title into the new year," Carlos says.

MCA has equally ambitious plans for "Casper." "We're doing a three-pack deal with Wal-Mart," says Jeffery, "and we're doing a 12-pack deal with K mart," he says. "We're also doing a 12-pack deal with Toys 'R Us," he adds. "We're also doing a 12-pack deal with Target," he says. "We're also doing a 12-pack deal with K mart," he says. "We're also doing a 12-pack deal with Toys 'R Us," he adds. "We're also doing a 12-pack deal with Target," he says.

DINO Games says game manufacturer Interplay is hosting a Ghoul School Sweepstakes, with the winner having the chance of a \$10,000 scholarship to his or her choice of a four-year college in Hollywood, Calif.

At LIVE Home Video, "we wanted to provide as much value-added incentive for consumers on 'Starstruck' as possible," says sales and distribution senior VP Jeff Fink. "We've got more than \$30 worth of coupons packed in each video, including an instant rebate for \$15 off purchases of 'Starstruck' and 'Casper,'" he says.

Consumers get a free 12-pack with the purchase of "Casper" and one of four other MCA family titles. MCA, Di-Nonno continues, is exploring combina-

tion prepacks of "Casper" and "Beethoven," "Beethoven 2nd," "The Flinstones," and "The Brady Bunch." A 12-pack of "Casper" is \$44.98, "The Land Before Time II" is \$19.98, and "The Little Rascals" is \$24.98.

Another major partner is ice-cream maker Baskin-Robbins, which is turning its 4,200 U.S. stores into "Casper" headquarters in October, garnering 600,000 weekly consumer impressions. Baskin-Robbins associate producer Steve Sillman says, "Red, White & Blue" will be the flavor of the month, and "Casper" ice-cream cakes will be featured. There is also a 47-million-circulation newspaper insert that hits Oct. 22.

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For its 15th reiteration of the original "Terminator" and its sequel, LIVE has \$1-off coupons for any of five offers, including the new letterbox version of both titles. It's also providing prepacks for the two-title offers. Fink thinks that "LIVE will overcome the double bogie of limited shelf space and tight open-to-buy budgets."

Turner is taking several major steps to ensure consumer attention through the holidays, says marketing VP Richard Finan. "We'll be spending over and above the \$20 million previously committed to our biggest campaign ever," he says.

Finson adds, "We're finalizing our fourth-quarter media plans and expect to hold off on advertising until after Thanksgiving. We're also taking a specific major in-store specialty retail promotion, which should be completed by early October."

Turner, while focusing on supermarket, expects to continue selling in all retail channels into early 1996.

It's target market of 6- to 11-year-olds a minimum of five times. Their parents will be reached at least six times.

The media plan includes spots on "The Name," "America's Funniest Home Videos," "Dinosaurs," "Oprah," "Winfrey," "Live With Regis and Kathie Lee," and such cable networks as Nickelodeon and Cartoon Express.

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Billboard.

FOR WEEK ENDING SEPTEMBER 30, 1995

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WEEK ON CHART	TITLE (Rating)	Label	Distributing Label, Catalog Number	Principal Performers	
1	1	6	OUTBREAK (R)	Warner Home Video	1362	Dustin Hoffman Morgan Freeman	
2	2	7	JUST CAUSE (R)	Warner Home Video	13623	David Carrey Lawrence Fishburne	
3	4	5	THE QUICK AND THE DEAD (R)	Columbia TriStar Home Video	77512	Shane Stone Gene Hackman	
3	5	NOBODY'S FOOL (R)	Paramount Home Video	32941	Patricia Neal Jessa Tandy		
5	4	6	CIRCLE OF FRIENDS (PG-13)	HBO Home Video	91214	Chris O'Donnell	
6	NEW	7	KISS OF DEATH (R)	FoxVideo	8782	David Caruso Nicole Cage	
7	5	8	BOYS ON THE SIDE (R)	Warner Home Video	13570	Whoopi Goldberg Many Louise Parker	
8	1	13	DISCLOSURE (R)	Warner Home Video	13575	Michael Douglas	
9	9	5	BILLY MADISON (PG-13)	MCA/Universal Home Video	UDI 039	Adam Sandler	
10	8	13	DUMB AND DUMBER (PG-13)	Paramount Home Video	32267	Jeff Daniels Terry Gilliam	
11	15	2	HIDEAWAY (R)	Columbia TriStar Home Video	73463	Jeff Goldblum Christine Lahti	
12	23	7	A GOOFY MOVIE (G)	Buena Vista Home Video	4658	Animated	
13	10	8	THE BRADY BUNCH MOVIE (PG-13)	Paramount Home Video	32267	Sheila Long Gary Cole	
14	12	9	I.Q. (PG)	Paramount Home Video	32268	Meg Ryan John Goodman	
15	14	5	MAN OF THE HOUSE (PG)	Walt Disney Home Video	Buena Vista Home Video	4703	Glenn Close Christopher Reeve
16	11	9	NELL (PG-13)	FoxVideo	8737	Joely Fisher Liam Neeson	
17	13	7	HIGHER LEARNING (R)	Columbia TriStar Home Video	72393	Oscar Eppes Kathy Swanson	
18	19	13	MURDER IN THE FIRST (R)	Warner Home Video	13895	Christopher Gartner Morgan Freeman	
19	24	2	THE HUNTED (R)	MCA/Universal Home Video	UDI Corp. 42518	Christopher Lambert John Lone	
20	16	8	HOUSEQUEST (PG)	Hollywood Pictures Home Video	Buena Vista Home Video	3633	Seabird Phil Hartman
21	18	3	CANDYMAN: FAIRWELL TO THE FLESH (R)	Paramount Home Video	80035647	Tony Todd Kelly Town	
22	21	9	IMMORTAL BELOVED (R)	Columbia TriStar Home Video	74763	Gary Oldman Diane Venora	
23	17	23	THE SHAWSHANK REDEMPTION (R)	Columbia TriStar Home Video	74593	Tim Robbins Morgan Freeman	
24	20	9	STAR TREK GENERATIONS (PG)	Paramount Home Video	32968	William Shatner Patrick Stewart	
25	32	3	TOM & VIV (PG-13)	Miramax Home Entertainment	Buena Vista Home Video	4441	Willem Dafoe Mira Sorvino
26	27	15	LEGENDS OF THE FALL (R)	Columbia TriStar Home Video	78723	Anthony Hopkins Anthony Heald	
27	30	4	HEAVYWEIGHTS (PG)	Warner Home Video	Buena Vista Home Video	3463	Arnold Schwarzenegger Ben Stiller
28	22	11	READY TO WEAR (R)	Miramax Home Entertainment	Buena Vista Home Video	4348	Tonie Marshall Julia Roberts
29	28	9	BAD COMPANY (R)	Touchstone Home Video	Buena Vista Home Video	2757	Ethan Berlin Christopher Farah
30	31	15	INTERVIEW WITH THE VAMPIRE (R)	Warner Home Video	13176	Tom Cruise Brad Pitt	
31	34	8	RED (R)	Miramax Home Entertainment	Buena Vista Home Video	4373	Jeanne Jacob Jean-Louis Trintignant
32	25	7	SHALLOW GRAVE (R)	PolyGram Video	80035275	Kerry Fox Christopher Eccleston	
33	23	6	BYE BYE LOVE (PG-13)	FoxVideo	8751	Matthew Modine Randy Quaid	
34	NEW	4	PULP FICTION (R)	Miramax Home Entertainment	Buena Vista Home Video	1438	John Travolta Samuel L. Jackson
35	25	7	IN THE MOUTH OF MADNESS (R)	Turner Home Entertainment	2680	Sam Neill	
36	34	8	BEST BEFORE SUNRISE (R)	Columbia TriStar Home Video	66648	Elie Hrushovski	
37	33	7	MIAMI RHAPSODY (PG-13)	Hollywood Pictures Home Video	Buena Vista Home Video	2752	Sarah Jessica Parker Mia Farrow
38	35	4	TOP DOG (PG-13)	Live Home Video	69998	Chuck Norris	
39	36	4	TANK GIRL (R)	MGM/UA Home Video	10518	Lori Petty Malcolm McDowell	
40	NEW	7	FEDERAL NILL (R)	Vermont Entertainment	Nicole Kidman	Nicole Kidman	

• VHS gold certification for a minimum of 125,000 units or a dollar volume of \$9 million for theatrical releases; or a minimum of 25,000 units and \$1 million at suggested retail for nontheatrical titles. • VHS platinum certification for a minimum sale of 250,000 units or a dollar volume of \$1.8 million at retail for theatrically released programs and at least \$1,000,000 and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

'Annie' Finally Gets Its Very Own Sequel Sibling

THREE'S ALWAYS tomorrow: It's never too late for a sequel, especially when there's a well-known franchise involved.

More than two years after the theatrical release of "Annie," Columbia TriStar Home Video and TriStar Television have teamed up for "Annie: A Royal Adventure," the sequel to the 1975 film and Broadway hit.

The video division plans a Nov. 25 release, which is also when "Adventure" will air on ABC-TV as a prime-time special. The tape will be priced at \$14.95.

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"Annie" is one of our top 10-selling catalog titles," says executive VP Paul Culberg.

"That's what

motivated us to make this sequel."

Culberg says TriStar Television is approaching ABC, which agreed that "Annie" had some life left in it. "The TV division ensured us the window, and with the proper research, we came up with the product," Culberg says.

Although it hasn't been completed, Culberg says an ad advertising consumers to the video availability will probably run at the end of the show.

If the feature receives good ratings and moves at retail, Culberg says the two divisions will collaborate on other projects.

Steady direct-to-sell-through releases would continue to raise Columbia TriStar's profile, within the home entertainment industry, Culberg announced a \$2.25 price for "The Indian In The Cupboard." It's the supplier's first direct-to-sell-through release since "Hook" in 1993.

But Culberg says the studio isn't playing catch-up. "We're at seven figures for 'The Three Stooges,' which was released in March," he says. "We're working on other things in our library, but we're having trouble with music clearances and other things."

He also points to the success of "Sleepless In Seattle," which has sold in excess of 1 million units since being reprinted from rental.

"Everyone gave us a hard time about that title," Culberg says. "But selling 500,000 units at rental and then 1 million-plus at sell-through proves it was definitely worthwhile."

PRACTICE MAKES PERFECT: Playboy Home Video has recruited Dr. Ruth Westheimer to guide couples through the emotional minefield of love and sex in its "Sex Guide."

The good doctor will host "Arousal, Foreplay, & Orgasm," the debut title in a new series for couples called "Making Love."

The 60-minute video uses erotic

footage to demonstrate different techniques and features discussions with couples on how to communicate better with their partners.

Debuting on home video next week, but this will be her first with Playboy, "Arousal, Foreplay, & Orgasm" arrives in stores Oct. 24, priced at \$19.95.

GOOD DEAL: GoodTimes Home Video has picked up distribution rights to three Cannell Entertainment TV shows from New World Entertainment. Individual episodes

of "Silk Stalkings," "Hawkeye," and "Renegade" will be released at \$12.98 beginning in January.

Formerly an independent in New York City, "Silk Stalkings," entering its fifth season on the USA Network, stars Rob Estes and Mitzi Kapture as homicide detectives.

GoodTimes will initially release five titles, including three from the outdoor-adventure series "Hawkeye," which stars Lynda Carter and Lee Hornsby.

SPECIALTY SALES: Retailers are excited about the lineup of big-box-office titles heading to sell-through this fall, but some low-profile specialty releases are also coming their way.

Not quite year-old Hallmark Home Entertainment will release "The Indian In The Cupboard" in November. Prices range from \$9.98 for the filmation animated "A Snow White Christmas" to \$39.98 for the Samuel Goldwyn drama "Desert Hearts."

Also included is the World War II documentary "Liberation," priced at \$14.98. "The Loneliness Of The Long Distance Runner," priced at \$14.98, and "The Entertainer," starring Laurence Olivier, priced at \$9.98.

Other titles include "A Taste Of Honey" and "April Morning" with Tommy Lee Jones.

Street date for all titles is Nov. 28, except for "A Snow White Christmas," which arrives in stores Nov. 7.

AFC Video will release the Academy Award-nominated documentary "A Great Day In Harlem" on Nov. 7.

Priced at \$19.95, the film was inspired by the Art Kane group photo of 58 musicians assembled for *Esquire* magazine. The ensemble was brought together for the January issue and later voted into history.

Narrated by Quincy Jones, "Great Day" includes interviews with surviving musicians, archival footage, and film of the photo shoot taken by one of the musician's wives.

Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WEEK ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ ★ No. 1 ★ ★ ★					
1	12	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni-Dist. Corp. PBW0790	Pamela Anderson	1995 NR 19.95			
2	4	107	STAR WARS	FoxVideo 1130	Mark Hamill Harrison Ford	1977 PG 19.98		
3	11	2	A GOOFY MOVIE	Walt Disney Home Video Buena Vista Home Video 4658	Animated	1995 G 22.98		
4	3	3	MORTAL KOMBAT-THE ANIMATED VIDEO	New Line Home Video Turner Home Entertainment 4010	Animated	1995 PG 14.98		
5	2	26	STAR WARS TRILOGY	FoxVideo 0509	Mark Hamill Harrison Ford	1995 PG 41.98		
6	8	18	THE EMPIRE STRIKES BACK	FoxVideo 1425	Mark Hamill Harrison Ford	1995 PG 19.98		
7	8	33	RETURN OF THE JEDI	FoxVideo 1478	Mark Hamill Harrison Ford	1994 PG 19.98		
8	5	8	THE SWAN PRINCESS	Turner Home Entertainment 8021	Animated	1995 G 19.98		
9	8	20	THE PEGGLE AND THE PENGUIN	MOMIAU Home Video Warner Home Video 505247	Animated	1995 G 22.98		
10	8	20	FORREST GUMP	Paramount Home Video 32583	Tom Hanks	1994 PG-13 22.95		
11	10	5	PLAYBOY: REAL COUPLES-SEX IN DANGEROUS PLACES	Playboy Home Video Uni-Dist. Corp. PBW0777	Various Artists	1995 NR 19.95		
12	32	5	PLAYBOY: WET & WILD-HOT HOLIDAYS	Playboy Home Video Uni-Dist. Corp. PBW0776	Various Artists	1995 NR 19.95		
13	18	18	THE CROW	Burnside Home Entertainment Buena Vista Home Video 3034	Brandon Lee	1994 R 19.96		
14	18	5	PLAYBOY: THE GIRLS OF RADIO	Playboy Home Video Uni-Dist. Corp. PBW0775	Various Artists	1995 NR 19.98		
15	29	29	PINK FLOYD: PULSE A	Columbia Music Video Sony Music Video 50121	Pink Floyd	1995 NR 19.98		
16	18	26	THE LION KING	West Disney Home Video Buena Vista Home Video 2977	Animated	1994 G 19.95		
17	22	3	PENTHOUSE: BEHIND THE SCENES	Touchstone Home Video Warner-Korean Entertainment 50785-3	Various Artists	1995 NR 39.95		
18	NEW	ED WOOD	Playboy Home Video Uni-Dist. Corp. PBW0771	Johnny Depp Martin Landau	1994 R 19.95			
19	18	18	PLAYBOY: THE GIRLS OF HAWAIIAN TROPIC	Playboy Home Video Uni-Dist. Corp. PBW0770	Various Artists	1995 NR 19.99		
20	8	1	ABSOLUTELY FABULOUS SERIES 1, PART 1	BBC Video FoxVideo 3258	Jennifer Saunders Joanna Lumley	1995 NR 19.98		
21	RE-ENTRY		SCHINDLER'S LIST ◊	MCA/Universal Home Video Uni-Dist. Corp. 82133	Liam Neeson Ben Kingsley	1993 G 29.98		
22	18	18	PLAYBOY: PLAYMATE OF THE YEAR 1995	Playboy Home Video Uni-Dist. Corp. PBW0773	Julie Lynn Caline	1995 NR 19.95		
23	28	28	BEAVIS & BUTT-HEAD: THE FINAL JUDGEMENT ♦	MTV Music Television Sony Music Video 49658	Animated	1995 NR 19.98		
24	28	8	DISNEY'S SING ALONG SONGS: POCAHONTAS	Walt Disney Home Video Buena Vista Home Video 814	Animated	1995 NR 12.95		
25	29	20	PENTHOUSE: WOMEN IN AND OUT OF UNIFORM	Penthouse Video Warner-Wacon Entertainment 50787-3	Various Artists	1995 NR 19.95		
26	33	18	TRUE LIES	FoxVideo 6640	Arnold Schwarzenegger Jamie Lee Curtis	1994 R 19.98		
27	NEW	1	WINNIE THE POOH: FRANKENPOOH	Walt Disney Home Video Buena Vista Home Video 394-6	Animated	1996 NR 14.99		
28	26	33	MICHAEL JACKSON: VIDEO VICTORY	Epic Music Video Sony Music Video 50123	Michael Jackson	1995 NR 19.95		
29	33	18	PLAYBOY'S EROTIC FANTASIES: FORBIDDEN LIASONS	Playboy Home Video Uni-Dist. Corp. PBW0780	Various Artists	1995 NR 19.95		
30	RE-ENTRY		THE GRATEFUL DEAD MOVIE	Montgomery Home Video 133-630	Grateful Dead	1978 NR 39.95		
31	29	10	BARAKA	MPI Home Video 7060	Various Artists	1995 NR 29.98		
32	RE-ENTRY		SCHOOLHOUSE ROCK: GRAMMAR ROCK	AFC Video Paramount Home Video 17021	Animated	1995 NR 12.99		
33	32	54	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992 R 14.98		
34	NEW	1	GRATEFUL DEAD: DEAD AHEAD	Montgomery Home Video 31131	Grateful Dead	1990 NR 24.95		
35	RE-ENTRY		PLAYBOY: 1994 PLAYMATE OF THE YEAR	Playboy Home Video Uni-Dist. Corp. PBW0753	Jenny McCarthy	1994 R 13.95		
36	23	2	FREDDIE THE FROG	MCA/Universal Home Video Uni-Dist. Corp. 82368	Animated	1995 G 12.98		
37	38	10	THE JERKY BOYS: DON'T HANG UP	TV Movie Sony Music Video 49682	The Jerky Boys	1995 NR 14.98		
38	40	5	SCHOOLHOUSE ROCK: AMERICA ROCK	AFC Video Paramount Home Video 47022	Animated	1995 NR 12.95		
39	NEW	1	DORF GOES FISHING	Victory 0395	Tim Conway	1995 NR 19.95		
40	36	8	LITTLE RASCALS COLL.: VOL. 13	Cabin Fever Entertainment 134	The Little Rascals	1995 NR 14.95		

♦ RIAA gold cert. for sales of 50,000 units or \$1 million in sales & suggested retail. ♦ ARIA platinum cert. for sales of 100,000 units or \$2 million in sales & suggested retail. ♪ RIAA gold certification for a minimum of 125,000 units or a dollar value of \$1 million for non-theatrical released programs, or for at least 250,000 units and \$1 million in sales & suggested retail for nontheatrical releases. ♦ ARIA platinum cert. for a minimum sale of 250,000 units or a dollar value of \$1.5 million at retail for theatrically released programs, and at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995 Billboard/BPI Communications.

Home Video

MERCHANTS & MARKETING

Selling Series: From Magic School Buses To Happy Haunts

VISIONARY: KidVision's busy fourth-quarter release slate is being spurred along by sweepstakes, in-store appearances, and cross-promotions. To wit:

On Sept. 16, a national promotion involving KidVision's superlative series "Schoolhouse's The Magic School Bus" kicks off at a television studio in New York. Costumed characters from the Magic School Bus and its science teacher driver, Ms. Frizzle (who's voiced by丽莎·托马林 on the animated PBS series), appeared. Also on hand was a "Magic School Bus Boutique" featuring a variety of licensed merchandise, including KidVision's six videos. Seven hundred families will get to see a special screening of the series' second-season kickoff episode, "Scholastic's The Magic School Bus Blows Its Top." The promotion is continuing at all Bloomingdale's stores across the country. Recently, in conjunction with Family Life magazine, KidVision concluded a "Magic School Bus" sweepstakes that sent the winning child (chosen from more than 3,500) on a trip for two to a U.S. space camp.

The new toddler/preschool series "Baby Goes . . ." is involved in a cross-promotion with Atlantic Classics' Erato Records. Inaugural volumes "Songs To Take Along" and "Songs For The Sun" are being highlighted in press and

sales materials distributed by Erato to a target audience of 2,700 day-care facilities. In turn, the "Baby Goes . . ." videos will include a trailer advertising Erato's children's album "Baby Dance: A Toddler's Jump On The Classics."

Other new KidVision releases, including the "Kidz" series, and according to a company spokesman, is designed to satisfy children's insatiable curiosity about the interesting things they encounter on a regular basis." First two titles are "Making Money" (a visit to the national mint) and "Making Candy" (a trip to a chocolate factory). The series is hosted by Dave Hood, also host of KidVision's popular "Real Wheels" series, along with parrot and chimpanzee sidekicks.

HOLIDAZE: Buena Vista Home Video has gotten in the spirit of Halloween with its 14-title "Disney's House Of Happy Haunts Halloween Collection."

It includes four new titles: "Winnie The Pooh: Frankenpooh," "Alvin And The Chipmunks: Trick Or Treat," "Angela & The Animaniacs: Trick Or Treat," and the director's cut of "Attack Of The Killer Tomatoes." Other titles include "Hocus-Poos" and "Tim Burton's The Nightmare Before Christmas." Consumers can receive a rebate of up to \$2 on any Halloween candy package with purchase of any



by Moira McCormick

"Happy Haunts" title, through Nov. 30.

Jingle Bells-will, Walt Disney Home Video is set to release its "Home For The Holidays Video Shop" on Oct. 4. The 12-title collection includes three new ones: "Spot's Magical Christmas," "The Santa Clause," "Christmas Vacation," and "Alvin And The Chipmunks: A Chipmunk Celebration." A 6-foot fingerbread house features an array of Disney characters; a \$3 consumer rebate program involves purchasing a pair of two eligible Disney holiday videos. A national TV ad campaign runs late November through mid-December.

ABC Video's own five-title "Halloween Collection" includes an animated "The Velveteen Rabbit" and "A Christmas Carol," as well as the live-action "Young Pioneers Christmas," all now available. MCA/Universal will release the Angela Lansbury-narrated "The Christmas Witch," the latest in the award-winning animated series "Shelley Duvall's Bedtime Stories," on Oct. 10. And "Waiting For Santa," the 1960 Barney the Dinosaur title, will be released by the Lyons Group for the last time Tuesday (26), after which it goes on moratorium.

KIDBITS: The newest Barney title, "Riding In Barney's Car," also hits stores Tuesday (26) . . . You Can Fly

A Kite," from Blackboard Entertainment in San Francisco, includes an intriguing history of kites . . . Behind-the-scenes program "The Zoo Crew," just out from Big Kids Productions in Austin, Texas, includes a song by the delightful Chicago-based kids' artist Jeff Franklin. And the new Home Video will bow Moonbeam Entertainment's PG-rated "Magic Island," starring "Home Improvement's" Zachery Ty Bryan, on Nov. 14 (order cutoff is Oct. 24). . . . Walt Disney Home Video has moved 1.3 million copies of its newest "Sing-Along Songs" video, "Pocahontas: Colors Of The Wind." With purchase, consumers can get a free T-shirt featuring the endearing

racoon Meeko . . . Family Home Entertainment releases "A Connecticut Yankee In King Arthur's Court," a modern take on Mark Twain's classic, on Oct. 17.

PolyGram Video's kickoff releases in its new series "Reboot," taken from the popular adult-in-an-TV show, features "Joy In The Jet Plane," title talk-off Oct. 3 from KidQuest in Dallas; it's called "Tracy's Handy Hideout & Three Other Stories" . . . Dr. Steve Butler, "kids' rock'n'roll dentist," has released his first home video, "Musical Family Fun With Dr. Steve Butler Live!," from Sharp Tooth Productions in Fort Wayne, Ind.

Billboard

FOR WEEK ENDING SEPTEMBER 30, 1995

Top Kid Video

THIS WEEK	2 WKS AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS		
			TITLE	Label, Distributing Label, Catalog # Number	Year of Release Sugg. Retail Price
1	1	9	DISNEY'S SING ALONG SONGS: POCAHONTAS	Walt Disney Home Video/Buena Vista Home Video 4814	1995 12.99
2	3	5	THE SWAN PRINCESS	Turner Home Entertainment 8021	1995 24.98
3	2	29	THE LION KING	Walt Disney Home Video/Buena Vista Home Video 2977	1994 26.99
4	NEW ▶	1	MORTAL KOMBAT: THE ANIMATED VIDEO	Midway/Marvel/PlayStation/Turner Home Entertainment 4010	1995 14.98
5	NEW ▶	1	A GOOFY MOVIE	Walt Disney Home Video/Turner Home Entertainment 4658	1995 22.99
6	NEW ▶	1	FREDDIE THE FROG	MCA/Universal Home Video/Unisys Dist. Com. 82368	1995 19.98
7	5	3	THE PEBBLE AND THE PENGUIN	MGM/UA Home Video/Warner Home Video 505247	1995 22.98
8	4	37	DISNEY'S SING-ALONG SONGS: CIRCLE OF LIFE	Walt Disney Home Video/Buena Vista Home Video 3491	1994 12.99
9	9	5	BARNEY: MAKING NEW FRIENDS	Barney Home Video/The Lyons Group 2006	1995 14.95
10	NEW ▶	1	THE MAGIC SCHOOL BUS: INSIDE THE HAUNTED HOUSE	KidVision/WarnerEntertainment 51232.3	1995 12.99
11	6	17	BEAVIS & BUTT-HEAD: THE FINAL JUDGEMENT	MTV Music Television/Sony Music Video 49658	1995 14.98
12	13	13	THE ADVENTURES OF BATMAN: THE RHOOLER	Warner Home Video 13899	1995 9.95
13	11	103	ALADDIN	Walt Disney Home Video/Buena Vista Home Video 1662	1992 24.99
14	NEW ▶	1	WINNIE THE POOH: FRANKENPOOH	Walt Disney Home Video/Buena Vista Home Video 3944	1995 14.99
15	10	5	SCHOOLHOUSE ROCK: GRAMMAR ROCK	NBC Video/Paramount Home Video 47021	1995 12.95
16	12	5	SCHOOLHOUSE ROCK: AMERICA ROCK	NBC Video/Paramount Home Video 47022	1995 12.95
17	7	23	MARY-KATE & ASHLEY: SEA WORLD	Duolstar Video/Warner Entertainment 30065-3	1995 12.98
18	8	5	SCHOOLHOUSE ROCK: MULTIPLICATION ROCK	NBC Video/Paramount Home Video 47023	1995 12.95
19	NEW ▶	1	MARY-KATE & ASHLEY'S SLEEPOVER PARTY	Duolstar Video/Warner Entertainment 33037-3	1995 12.95
20	13	47	SNOW WHITE AND THE SEVEN DWARFS	Warner Home Video/Buena Vista Home Video 1514	1937 26.99
21	17	13	THE ADVENTURES OF BATMAN: ROBIN	Warner Home Video 13901	1995 9.95
22	18	13	THE ADVENTURES OF BATMAN: TWO-FACE	Warner Home Video 13899	1995 9.95
23	16	23	MARY-KATE & ASHLEY: MYSTERY CIRCUS	Duolstar Video/Warner Entertainment 30066-3	1995 12.98
24	23	27	THE LA BEANO BEFORE TIME II	MCB Media/PlayStation/Turner Home Ent. Corp. 82142	1995 19.98
25	20	31	BEAVIS & BUTT-HEAD: THERE GOES THE NEIGHBORHOOD	MTV Music Television/Sony Music Video 49616	1995 14.98

•(1) TA gold certification for a minimum of 125,000 units or a dollar value of \$39 million at retail for theatrically released programs, or at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. •(2) TA platinum certification for a minimum sale of 250,000 units or a dollar value of \$75 million at retail for theatrically released programs, or at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

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BOZ2905

IPOs FUEL GROWTH OF VIDEO CHAINS

(Continued from page 67)

quiet outlays—and his numbers haven't changed since. The newly public companies are the sign of a "growing business, rather than a consolidating business," Alexander says.

Essentially, the public chains are sweeping up smaller retailers that would be stymied except as part of an organization with deeper pocket-

ets.

Stock prices have reflected the new reality. Beaverton, Ore.-based Hollywood Entertainment shares doubled after the July 1993 IPO,

then split, then doubled and split again, allowing management to complete three secondary offerings that raised more than \$200 million to fuel new store development.

Movie Gallery in Dothan, Ala., has followed a similar scenario; its secondary offering in April provided the capital to open 100 stores by early summer. It expects to raise another \$125 million next month. "And the funny thing is, the video industry is flat," says Alexander.

The flatness is in rentals, the turf staked out by video specialty stores, which bring in a steady flow of moviegoers, low-margin sell-through sector to mass merchants and record chains. Rental volume, gauged by the number of cassettes delivered into stores, has stagnated at about 50 million units annually since the early '90s.

However, each cassette can generate revenues far beyond its cost,



time soon," says Alexander.

Finally, the publics have safeguarded themselves against the accusation that once plagued Blockbuster: Its inventory was overvalued because cassettes were being sold at premium prices in accordance with accounting rules. Blockbuster changed and has set "the industry practice" matched by these chains, says Alexander, who calls them almost identical policies "totally reasonable."

Currently, the biggest difference among the publics is in their market orientation. Hollywood Entertainment aims, like Blockbuster, at "bigger, more urban markets," Alexander points out. Its newly built outlets, which have more space devoted to sell-through, cost approximately \$400,000, as compared to \$225,000 for the suburban and rural locations built by Blockbuster Update, based in St. Paul, Minn., and Movie's, based in Tucson, S.C.

A Hollywood Entertainment store is considered mature when annual revenues top \$1 million, roughly twice the Video Update and Movie's benchmarks.

In a Sept. 8 report, Alexander said that the company's sales in August, may have a hard time matching the profit margins of Movie Gallery and Hollywood Entertainment, which are 21.5% and 18.6%, respectively. If these margins drift much lower, Movie's stock price could follow suit, affecting future offerings.

Alexander adds that most of these issues will be addressed by year end—"after six months of operating experience."

He's bullish regarding Movie's and video chains in general.

"Alexander believes, 'public video companies are able to maintain incredible growth rates—despite the attention paid to sell-through and to the new media.'

Billboard.

FOR WEEK ENDING SEPTEMBER 30, 1995

Top Special Interest Video Sales

Compiled from a national sample of retail stores sales reports.

THIS WEEK	2 WKS AGO	2 WKS AHEAD	TITLE	Program Supplier, Catalog Number
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THIS WEEK	2 WKS AGO	2 WKS AHEAD	TITLE	Program Supplier, Catalog Number
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THIS WEEK	2 WKS AGO	2 WKS AHEAD	TITLE	Program Supplier, Catalog Number
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THIS WEEK	2 WKS AGO	2 WKS AHEAD	TITLE	Program Supplier, Catalog Number
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RECREATIONAL SPORTS

1	2	17	SHAWN KELLY: THE REIGNMAN	FoxVideo (CBS/FOX) 8219	19/18
2	6	49	75 SEASONS: 75 TH ANNIVERSARY OF THE NFL	FoxVideo (CBS/FOX) 9253	19/15
3	1	91	BAO GOLF MADE EASIER	ABC Video 45003	19/18
4	4	119	MICHAEL JORDAN: AIR TIME	FoxVideo (CBS/FOX) 5770	19/18
5	9	65	SIR CHARLES	FoxVideo (CBS/FOX) 5992	19/18
6	3	7	MIKE TYSON: THE INSIDE STORY	FoxVideo (CBS/FOX) 7074	19/18
7	5	33	NBA SUPER SLAMS 2	FoxVideo (CBS/FOX) 8198	14/18
8	7	73	NBA JAM: THE MUSIC VIDEOS	FoxVideo (CBS/FOX) 4301	14/18
9	20	3	THE OFFICIAL 1995 NBA FINALS VIDEO	FoxVideo (CBS/FOX) 7088	19/18
10	11	33	SHAQUILLE O'NEAL: LARGER THAN LIFE	FoxVideo (CBS/FOX) 8179	19/18
11	12	288	MICHAEL JORDAN: COME FLY WITH ME*	FoxVideo (CBS/FOX) 2173	19/18
12	8	79	NBA JAM SESSION	FoxVideo (CBS/FOX) 5559	14/18
13	10	7	OFFICIAL 1995 NBA HIGHLIGHTS CLIP VIDEO	FoxVideo (CBS/FOX) 6734	19/18
14	14	202	MICHAEL JORDAN'S PLAYGROUND	FoxVideo (CBS/FOX) 2858	19/18
15	51	51	WORLD CUP USA: OFFICIAL PREVIEW	PolyGram Video 8006315733	14/15
16	17	17	NBA REWIND: THE FUNNIEST & FINEST PLAYS	FoxVideo (CBS/FOX) 6721	19/18
17	18	19	THE OFFICIAL 1995 NCAA CHAMPIONSHIP	FoxVideo (CBS/FOX) 8217	19/18
18	NEW*	1	NFL'S GREATEST EVER: VOL. 1	PolyGram Video 8006353733	14/15
19	15	59	NBA GUTS & GLORY	FoxVideo (CBS/FOX) 5981	14/18
20	NEW*	1	NFL'S GREATEST EVER: VOL. 2	PolyGram Video 8006353733	14/15

*CIA gold certification for sale of 125,000 units or a dollar value of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical releases. **CIA platinum certification for sale of 250,000 units or a dollar value of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1995, Billboard/WPI Communications.

HEALTH AND FITNESS

1	3	7	KATHY SMITH'S NEW YOGA BASICS	WarnerVision Entertainment 50910-3	19/15
2	2	13	THE GRIND WORKOUT HIP HOP AEROBICS	WarnerVision Entertainment 49950-2	17/18
3	1	11	KAREN VOIGHT: STRONG & SMOOTH MOVES	ABC Video 44038	19/15
4	4	38	YOUR PERSONAL BEST WITH ELLE MACPHERSON	Buster Vista Home Video 3851	29/19
5	8	7	KATHY SMITH'S NEW YOGA CHALLENGE	WarnerVision Entertainment 50911-3	19/15
6	12	3	ORIGINS: HOW TO HIT THE SPOT (ABS)	Parade Video 183	5/98
7	6	43	ALI MAGARNA'S YOGA MIND & BODY	Warner Home Video 35826	19/18
8	7	75	YOGA PRACTICE FOR BEGINNERS	Healing Arts 1098	19/18
9	10	133	CHINA CRAWFORD: SHAPE YOUR BODY WORKOUT	WarnerVision Entertainment 70001-3	19/19
10	13	179	ABS OF STEEL: TAMILEE WEBB	WarnerVision Entertainment 132	5/95
11	11	163	ABS OF STEEL 2 WITH TAMILEE WEBB	WarnerVision Entertainment 133	5/95
12	5	89	CINDY CRAWFORD: THE NEXT CHALLENGE	GoodTimes Home Video 05-7100	19/19
13	RE-ENTER	STEVE REEDON: THE POWER WORKOUT	WarnerVision Entertainment 49952-2	19/18	
14	15	55	JANE FONDA'S YOGA EXERCISE WORKOUT	WarnerVision Entertainment 55021-3	29/19
15	NEW*	PAULA AUBOL'S GET UP AND GO!	Life Home Video 0114	14/18	
16	RE-ENTER	REEBOK AEROSTEP	WarnerVision Entertainment 60006-33004	19/19	
17	9	51	KATHY SMITH'S NEW YOGA	WarnerVision Entertainment 50910-3	19/19
18	RE-ENTER	MEEN OF STEEL: ABS OF STEEL	WarnerVision Entertainment 185	14/19	
19	RE-ENTER	TAI CHI: FUNDAMENTALS	Video Treasures 9652	14/19	
20	17	27	KATHY SMITH'S POWER STEP WORKOUT	WarnerVision Entertainment 50902-3	23/19

the fundamental of the business that the public chains believe is under-exploited. In keeping with the times, Alexander says, the chains are also eschewing sell-through, concentrating instead on carving the largest share of the slices of a stagnant rental business.

Alexander sees nothing but blue skies ahead for the publics, for several reasons. First, contrary to the accepted wisdom of several years ago, home video is expected to thrive, at least another decade, while information prefers to move through the construction of the information superhighway—still without knowing what entertainment services the consumer will buy.

Second, according to Alexander, there are plenty of stores left to purchase, and though buyout offers price at least the incremental payments in stock and cash aren't crowding projected cash flow. When will the buying stop? "No

month of operating experience." He's bullish regarding Movie's and video chains in general.

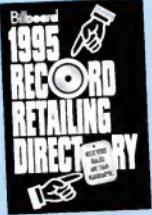
"Alexander believes, 'the current environment,'"

Alexander believes, "public video companies are able to maintain impressive growth rates—despite the attention paid to sell-through and to the new media.'

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BDRD3035

Reviews & Previews

HOME VIDEO

EDITED BY CATHERINE APPLEGFIELD

MUSIC

BLUES SUMMIT CONCERT

Home Video: \$19.95

Lessons in R&B. King to amass what could only be described as a summit, fellow blues and R&B artists in the only place such an assembly could take place—MetLife Stadium in the Gramercy-winning about the name of this concert of royalty, which took place earlier this year in King's Beale Street club, featured Laura Brown, who's the blue, including Ruth Brown, Robert Cray, Bush, Koko Taylor, Irma Thomas, and the late Albert Collins in the final filmed performance before his death. The video, which premieres this month on A&E, also documents the making of music along with brief commentary from King and other participants. Although it's been said that you can't take it with you, this video performance comes darn close.

CHILDREN'S

JAY JAY THE JET PLANE: TRACEY'S HANDY HIDEOUT

KidZone: \$12.95

The third episode in the preschool primed "Jay Jay" series explores four short segments. In one, the jet plane flies to the "Thomas the Tank Engine" line, featuring the curious Jay Jay and his hangar-full of aircraft pals. The emphasis is on such positive virtues as teamwork, cooperation, and self-confidence. The production techniques—which include bare-bones animation set against live-action and animated backdrops (also a how-to "Thomas" and friends)—make the program's heart is clearly in the right place, and the characters are delightful. (Contact: 214-503-6200.)

MUSICAL FAMILY FUN WITH DR. STEVE BUTLER

Smart Tooth Studio

A 9-5 dentist with a real knack for creating smiles, Dr. Butler has been churning out children's entertainment for several years and, together with his wife, has launched another hit show—their latest venture, a live performance tape of a live performance, titled "Music for the Kids," featuring a mix of big, toothy beats, including an ode to the often forbidden and mysterious living room face. Colorful costumes, lots of child participation, and an overall sense de vive render this video a big, toothy mouthful of fun. (Contact: 800-860-2229.)

RIDING IN BARNEY'S CAR

The Lyons Group

30 minutes, \$14.95
It's a new season, it must be time for a new video from Barney and Friends. This latest program examines the joys—and safety rules—of the road trip as the purple one and his pals buckled up to make their way to a restaurant, the library, and some other local haunts. As expected, there are plenty of sing-song for children, some of them emanating from Barney's car radio. The Lyons Group also is releasing a new version of "Waiting For Santa" for the last time this season—retailers might want to get it while they can.

HOME VIDEO: All new titles released at self-suggested prices are eligible. Send review copies to Catherine Applefield, 3817 Brighton Court, Alexandria, Va. 22305. ENTER*ACTIVE: Send review copies to Marilyn Gilpin, Billboard, 5005 Wilshire Blvd., Los Angeles, Calif. 90036. BOOKS: Send review copies to Eric Boehlert, Billboard, 1515 Broadway, New York, N.Y. 10036. AUDIOBOOKS: Send review copies to Trudi Miller Rosenblum, Billboard, 1515 Broadway, New York, N.Y. 10036.

HEALTH/FITNESS

THE POWER STEP

Independent Creative Artists

A relatively obscure name on the fitness circuit, Michael Carson, the 1995 captain of the American Eco-Challenge team, provides a no-frills aerobic and body-toning regimen that's designed to tremorously attack working out the body and keeping the mind nourished with an interesting format and fitness tips.

Providing a little free advertising for the Reebok brand, which goes along the way, Carson leads an indoor aerobics class following along. It's a road model for beginners, intermediate-level, and fitness heavyweight, respectively. (Contact: 800-310-1266.)

LA COSTA SPA SECRETS: TOTAL BODY RENEWAL

WarnerVision

\$14.95

For those who have wanted to visit Southern California's world-famous La Costa Resort and Spa but have yet to make the sojourn, this video serves as a great alternative. Not only has it been there, it's a chance to reprise a unique experience. Filmed on location at La Costa with the spa's own current faculty, the fast-paced video features participants on the fast track to relaxation. It's a smorgasbord of short excursions into yoga, nutrition education (including tips on how to eat healthy in a fast-food restaurant), relaxing baths, and massage and aromatherapy. Also available is "Total Fitness," a more workout-intensive video.

DOCUMENTARY

SUPERSTARS OF ACTION

ABC Video

30 minutes, \$9.95 each

ABC is billing this new series as "big names at a small price," and with the

likes of Sean Connery, Harrison Ford, Steve McQueen, Eddie Murphy, Paul Newman, and Sylvester Stallone to get things moving—plus a whole price—these videos will likely blow out of stores as classic impulse purchases. There is something to be said for the color of the stars and attitudes, as ABC dips back into the studio classics to pull out some truly memorable footage. The programs then put them into context with rare past and present interviews with stars who made the scenes, so to speak. Future episodes will include Tom Cruise, Robert De Niro, and Arnold Schwarzenegger, among others.

COMEDY

ANDREW DICE CLAY & HIS GANG IN THE GREAT SOUTH LAND: THE MOODS OF AUSTRALIA

Studio Works Music Inc.

\$14.95

The same team that brought viewers a whimsical journey to the Great Barrier Reef now explores flora and fauna of a typhoon-torn island nation. Backed by an exotic instrumental soundtrack that features some of Australia's noted traditional musicians, the cameras travel by land, sea, and air across a continent that's filled with unique natural wonders. Packed with a map of Australia that shows highlights from eight regions that are visited in the program. (Contact: 800-757-2277.)

SPORTS

NFL TURF TALK: 100 GREATEST SOUND BITES

PolyGram

\$14.95

Any diehard football fan knows there's more to the sport than just the visual who don't, it's no Dice.

MUSIC

MADLINE AND THE MAGNIFICENT PUPPET SHOW

Playtime Inc.

\$14.95

Any diehard football fan knows there's more to the sport than just the visual

experience of the field. The sound effect that go along with the sport courtesy of those intense team budles, studio sidekicks, and especially the pre-and post-game locker-room banter—but all of the action is stored in footage of puppets that look like colorful puppets and coaches, there's plenty of bark for bite here. Also new from PolyGram and NFL Films is the "Greatest Ever" series, with videos featuring some football's most notable plays, players, and games.

NATURE

GREAT SOUTH LAND: THE MOODS OF AUSTRALIA

Studio Works Music Inc.

\$14.95

The same team that brought viewers a whimsical journey to the Great Barrier Reef explores flora and fauna of a typhoon-torn island nation. Backed by an exotic instrumental soundtrack that features some of Australia's noted traditional musicians, the cameras travel by land, sea, and air across a continent that's filled with unique natural wonders. Packed with a map of Australia that shows highlights from eight regions that are visited in the program. (Contact: 800-757-2277.)

ENTER*ACTIVE

EDITED BY MARILYN A. GILLIN

MADLINE AND THE MAGNIFICENT PUPPET SHOW

Playtime Inc.

\$14.95

Any one who defines "synergy" as the bright, young Madeline surely could, in multiple languages, and so can Creative

Wonders, the ABC-EA joint venture that launched this delightful new title in conjunction with the ABC-TV movie of Madeleine's Saturday-morning animated show this month. Both new programs share the same cast of puppets and half-a-hundred oldies, both in a series of illustrated children's books. The CD-ROM story, narrated by actor Christopher Plummer and featuring voices from the TV cast, follows

Madeline in her quest to find a puppy to show to her mom, for a neighbor facing eviction. In addition to compassion, lessons learned along the way include vocabulary (in English, French, and Spanish), problem-solving, and problem-solving. Aimed at youngsters ages 5 and up, the title, with its few lead character, will hold special appeal for girls.

R.A. MONTGOMERY'S COMIC CREATOR

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CD-ROMs

recommended retail \$39.95

Anyone who has ever thrilled over comic books will swoon for this new CD-ROM, which lets you create your own comic strips right in their hands. Users can script a story by first choosing among 18 original Super Heroes and Super Villains (including Raptor and Skraktooth) and placing them in a variety of situations, from space-age battles, ranging from space-age actions to jungles and ancient lands, while adding in any number of oddball props. Then write the dialog (lasts examination propeller plane, etc.), add a few bubbly characters, and you're set. A cartoon feature (in black and white or color) allows users to make their own comic books, while a built-in Netscape browser (Windows 95 or PC version) lets users e-mail their strips to others on the Internet. Sound effects (pop! pow!) add to the appeal of a knockout disc that kids will love, and parents will covet.

AUDIOBOOKS

EDITED BY TRUDI MILLER ROSENBLUM

THE PATH TO POWER

By Margaret Thatcher

Read by the author

Reader Audio

recommended retail \$29.95

In this insightful autobiography, the former prime minister of Great Britain describes her childhood, early political career, and rise to power. She discusses her policies, along with her personal and family life, and her outspoken opinions on controversial world issues. As with most autobiographies, this one benefits from the author's own voice, which is clear and commanding through strength in her reading. An enlightening look into the life and career of the Iron Lady.

DRAGONFLY IN AMBER

By Diana Gabaldon

Read by Geraldine James

Reader Audio

recommended retail \$22.00

In last year's "Outlander," World War II nurse Claire Randall was mystically transported to 1743 Scotland, where she found herself in the middle of a battle between the Red Coats and the Jacobites. The English husband left behind in the 20th. In "Dragonfly," Claire gets involved in 18th-century politics, intrigue, and danger, and finds herself once again transported when she returns to her own time. Like its predecessor, this second part of the trilogy is a magical blend of time travel, well-researched historical fiction, romance, and mystery. Once again, reader Geraldine James does a wonderful job of bringing to life, effectively evoking a range of emotions, personalities, and accents. Music (which is rarely used in audiobooks) adds greatly to the atmosphere here.

ON THE TUBE

Produced by WBH Boston and the BBC

Parents' Guide: F on PBS

First the good news.

PBS' grand "Rock & Roll" presents a new season, and an insightful look at the first four decades of America's rebellious beat. With a mix of archival footage and contemporary Q&As from Rock's key sculptors (academy talking heads are not invited), the 10-part, five-night series spares little expense in piecing together this history.

An all-star cast—Little Richard, Martha Reeves, David Bowie, Grandmaster Flash, and more—offers fascinating first-hand accounts of pop history. Berry Gordy Jr., horrified at the prospect of Marvin Gaye releasing his protest record, "What's Going On"; John Jerry Gaskins, the man responsible for the murderous Altamont festival as a "nice afternoon in hell"; Wilson Pickett arriving in Memphis and, his first night, writing "In the Midnight Hour" with guitarists Stevie Wonder and崔健.

Influences and innovations are the themes, as the series traces rock's twisting path.

The bad news is that the overly smirky "Rock & Roll," which

rarely has as much fun as the topic it chronicles, is shockingly selective in the ground it covers. Last week's show, for example, focused on rockumentaries that manages to avoid any musical discussion of Bill Haley & His Comets, Buddy Holly, The Everly Brothers, the Who, the Kinks, Roy Orbison, and

the rest of the rock revolution. The show's lack of balance is a major disappointment, but it's not the only one. The series' lack of depth, its failure to explore their roots, as well as their musical and social contributions. The problem though, arises with the selections that are made.

For example, in the blues-absorbed "Rock & Roll," Delta Delta, a Delta-loving band such as the Yardbirds captures as much screen time as Elvis Presley. Were the Coasters really more important than The Beach Boys? Motown's choreographer more influential than Al Green and his music? (With three of the first four episodes devoted to black bands, viewers may wonder if they've stumbled upon a history of R&B.)

"Rock & Roll" is superb filmmaking that rarely drags, quite an accomplishment for a 10-part series. And tackling a topic as vast as contemporary music inevitably leaves holes. But in order for the series to qualify as definitive, its makers need to broaden their scope, as well as acknowledge the importance of current events.

York City Bowery bands, American rock from 1975 to 1996 is virtually ignored, dismissed in one or two sentences.)

"Rock & Roll" deserves credit for not simply dashing off for 10 hours, frantically reeling every musical fact. (See last week's "Rock & Roll" by Times' Life.) Rather, the series smartly opts to stop and dwell on some major players; to explore their roots, as well as their musical and social contributions. The problem though, arises with the selections that are made.

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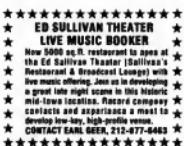
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Sept. 30-29, **BMI Country Awards Dinner**, BMI Building, Nashville 372-2000.

OCTOBER

Oct. 1-5, International Assn. Of African American Music Foundation Global Conference To London (including the U.K.A.M.S. Symposium at Kensington Town Hall Oct. 7), various locations, London. Danya Williams, 610-664-1677.
Oct. 2, **ASCAP Country Awards**, Opryland Hotel, Nashville 615-342-5000.
Oct. 2, "Getting Songs Into Soundtracks," panel discussion, by the American Music Network, The Dr. Dre, Los Angeles, 618-769-6055.
Oct. 3, "R&B And Rap Night," seminar and tape showcase presented by the National Chapter of NARAS, Geoffrey's Inner Circle, Oak Cliff, Calif. 415-749-0779.
Oct. 4, **Country Music Ass. Awards**, Grand Ole Opry, Nashville 615-244-2640.
Oct. 5, **SESAC National Performance Activity Awards**, Springfield House Club, Nashville, Tenn. 321-3025.
Oct. 5-8, **Audio Engineering Society 91st Convention**, Jacob Javits Convention Center, New York 212-661-8528.
Oct. 5-9, **Third Annual "How Can I Be Different?" Hip-Hop Conference**, sponsored by The Rap Coalition, various locations, Miami Beach, Fla. 212-229-5273.
Oct. 7-8, **Third Annual Michael Bolton Fan-Celebration Tennis Classic, Softball Game And Black Tie Gala**, benefiting the Michael Bolton Foundation to assist women and children at risk from the effects of poverty and abuse, various locations, Stamford, Conn. 203-483-4643.
Oct. 1-10, **Annual Academy Of Children's Entertainment Education Conference**, Orange County Convention Center, Orlando, Fla. 914-932-9200.
Oct. 12-14, **Billboard/Monitor Radio Conference And Awards**, Marriott Marquis, New York, 212-536-5000.
Oct. 15, **13th Annual Academy Of Country**

FOR THE RECORD

In the Sept. 23 article about Rickie Lee Jones, one of her songs was improperly identified. The song "Stewart's Coat" first appeared on the Geffen album "Traffic From Paradise."

The label for R&B trio McKen-Stef was misspelled in a Sept. 23 photo caption. "Azz Iz" is on Outburst/RAL Island.

In the Sept. 16 issue, an article on Simon & Garfunkel failed to identify the group's platinum+ debut self-titled album. The debut album was "Picture Book," released by Elektra in 1966; the album "A New Flame" appeared in 1969.

Music Bill Boyd Golf Classic, benefiting the T.J. Martell Foundation, AmFAR, and the Shriners Hospital for Crippled Children, De Bell Golf Course, Butte, Calif. 213-462-2351.

Oct. 16, **N&R Panel and Workshop**, sponsored by the Chicago chapter of NARAS, the Dame Room, Chicago. 312-786-1121.

Oct. 18, **WOMEX '95**, conference and trade show for music, Esposende, Parque das Beiras, Portugal. 351-21-011-455-4940.

Oct. 19-21, **20th Annual Friends Of Old-Time Radio Convention**, Holiday Inn North, Newark, N.J. Jay Hickerson, 202-248-2887.

Oct. 20-22, **Women In Music Business Assn. Second Annual Convention**, Loews Vanderbilt Plaza, Nashville 615-251-3101.

Oct. 20-22, **19th Annual NAMM Show**, Anaheim Convention Center, Anaheim, Calif. 714-556-2221.

Oct. 21, "How To Start And Grow Your Own Record Label Or Music Production Company," seminar sponsored by Music Business File, Holiday Inn-Brookline/Boston, Boston 508-526-7983.

Oct. 21, "How To Start And Run Your Own Record Label," presented by Revenge Productions, The New York Hotel, New York 212-588-2000.

Oct. 22-24, **European Dance Music Convention**, Jolly Hotel Carlton, Amsterdam. 010-44-21-215-2517.

Oct. 23-25, **3rd National Television & Radio First Annual Radio Festival**, an eight-week series of seminars and broadcasts, Museum of Television & Radio, New York 212-621-6709.

Oct. 24-25, **East Coast Video Show**, Trump Taj Mahal, Atlantic City, N.J. Dune Show, 203-256-4700, x124.

Oct. 24-26, **REPLICA Asia**, Singapore international Convention and Exhibition Centre, Singapore. 212-643-9620.

Oct. 25-28, **Philadelphia Music Conference**, Penn Tower Hotel, Philadelphia. 215-426-4109.

Oct. 26, **Fourth Annual Satelite To Excellence Award Banquet**, featuring performances of Black Radio Month, Radio One CEO/owner Cathy Hughes, New York Sheraton Hotel & Towers, New York 212-222-9400.

Oct. 26, "Dance Music: Who's The Real Star?," seminar presented by the New York chapter of NARAS, location to be announced. New York 212-245-5440.

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Billboard Online introduces Associate Editor

Larry FLICK



Billboard Online has recruited one of the music industry's premier journalists, Larry Flick to pioneer a number of exciting new enhancements starting October 2. By expanding our scope, we're making sure that users are kept absolutely up to date with what's new and happening in the music and home entertainment industry.

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TAKE A LOOK AT SOME OF OUR HOT NEW ADDITIONS:

The Best New Unsigned Acts - A weekly rundown of artists currently shopping for recording contracts in all genres. This feature will incorporate contact information, band history, sound and gig information.

What's Selling this Week - A close-up look at what specific shops and chains are selling each week.

On the Road/In the Stores - A selective list of new records in stores and acts on the road.

Countdown to Billboard Events - A weekly posting of developments in Billboard-sponsored events, including the Billboard Awards show airing on December 6th.

Ask the Experts - Everything you wanted to know and more...From managers to label heads, various industry leaders answer questions on specific topics.

Trivia - Putting your knowledge on industry-related topics to the test, this feature draws on Billboard and Monitor information in a creative way.

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Old Friends. WPLJ New York's Al Bandiero, left, hangs with Sylvester Stallone at Planet Hollywood. Bandiero played a ring announcer in Stallone's "Rocky IV."

Will U.K. Get Full-Time Modern Rocker? Xfm Lands Backers In Its Bid For A License

■ BY MIKE McGEEVER

It may be hard for some to fathom, but English new-music fans are finally getting what they want—a have-a-single full-time modern rock station. But now, thanks to support from major broadcasters, labels, and artists, that may finally change.

London's Xfm, which has had a restricted (or temporary) license in the past, recently acquired backing from some British broadcasting big guns—media group CLT as well as investors Enterprise Radio—and hopes the partnership will help the station land an eight-year license for London next year.

The news comes as Xfm is preparing to launch its fifth, monthlong

restricted service in three years, from Oct. 2-29. (Without a full-time license, at the end of that one month Xfm must go off the air and wait for its next temporary license.)

According to Xfm managing director (and the Care manager) Chris Parry, the station has twice been unsuccessful in securing a London license. The last time was last year, when, amid uproar from Xfm boosters, the new 105.8 FM frequency was granted by the government's Radio Authority to Richard Branson's Virgin Radio.

Parry speculates that a lack of resources and expertise may have been the determining factor in Xfm's failing to get a green light. In the U.K., with only a limited number of frequencies available, broadcasters must apply for licenses. Also, an applicant must show the Radio Authority that it can financially sustain a license for the life of its duration. (In the U.S., the Radio Authority is not obliged to disclose why an applicant failed to secure a license.)

Parry remains confident that having radio players with a proven track record will increase the odds of winning a license. "In terms of contributing to the application, CLT and Enterprise Radio bring known ability to the table," he says. "They are experienced in running stations." He adds, "Any practical questions [from the Radio Authority] on such things as salary structures, staffing levels, and sales."

He adds, "They can give a quick picture."

The Oct. 2 launch of the station will coincide with the national release of an Xfm album, "104.5." It will be distributed to major chains and independents throughout the U.K.

The album contains exclusive recordings from acts grateful for Xfm's exposure, such as the Boo Radleys, China Drums, Compulsion, the Cure, Dragstore, Fundamental, Garbage, Goya Dress, the Jesus & Mary Chain, Leftfield, Marion, Oasis, Sebadoh, Stereolab, Tindersticks, Transglobal Underground, and U2. Over the past three years, many of the artists have been outspoken in their support of Xfm's sporadic, 30-day

airing. The UK music industry is also backing Xfm's attempt for a "real" license. Calling Xfm a "serious rock station," Sony Music U.K. chairman/CEO Paul Burger urged Parry and his team to "sound professional, so we can lobby the Radio Authority on your behalf."

Burger made his pitch during the company's recent sales conference in southern England.

Given that there are no modern rock stations in the country, Parry contends that Xfm can make a substantial contribution to the U.K. music industry. "We can make quite a considerable

(Continued on next page)

Network Survey Shows Dip in 12-Plus Listenership

■ BY CARRIE BORZILLO

LOS ANGELES—The good news for network radio from the RADAR 50 listener survey certainly didn't last long.

The newly released RADAR 51 survey, conducted by Statistical Research, shows a 4.2% dip among all networks with listeners in the 12-plus demographic.

RADAR 50, on the other hand, showed an overall increase of 1.7%—the first increase in several surveys (Billboard, March 25).

Out of the 14 networks, 10 showed decreases in this demo this time around. The opposite was true in RADAR 50.

Adult networks didn't fare well, with a 6.1% decrease. Young-adult networks, however, posted a 2.6% jump.

In RADAR 50, adult networks and young-adult networks were up 1.3% and 2.9%, respectively.

ABC Radio Networks' Excel once again posted the highest gain with

listeners 12-plus, with an impressive 24.4% increase. Excel was also the big winner in RADAR 50, posting a 19.3% gain in that survey.

The runner-up in RADAR 51 was American Urban Radio Networks, which saw a 21% increase with listeners 12-plus. The only other networks to experience increases were ABC's Gemini, Westwood One's Source, which posted a 6.1% increase, and CBS Radio Networks, which posted a 4.9% increase.

All other networks dipped between a mere 1.8% (ABC's Genesis) and an astounding 21.7% (WWI's Country).

Jerry Lopez, president of programs, operations, and affiliate relations at AURN, says he attributes the success in RADAR 51 to "the increase in the number of major stations in major markets joining the network, such as KJLH in Los Angeles and WEJM in Chicago. That and the hard work on the part of our affiliate relations and operations departments con-

tributed to this success."

Glen Bryant, director of affiliate relations at AURN, says the increase can also be attributed to the fact that many of its affiliates, such as WKVW Milwaukee, are doing better in the Arbitron ratings.

John McClellanhan, senior VP of research and development at ABC Radio Networks, says ABC fared well for the same reason as AURN. "We've just been encouraging stations to live up to their clearance agreements, and we have been affiliating strong stations," he says.

Paul Bronstein, VP of research, programs, operations, and affiliate relations at Westwood One, sees the success in RADAR 51 to "the increase in the number of major stations in major markets joining the network, such as KJLH in Los Angeles and WEJM in Chicago. That and the hard work on the part of our affiliate relations and operations departments con-

tributed to this success."

As far as network radio's overall picture, McClellanhan didn't seem too concerned. "RADAR gives and RADAR takes away," he says. "It's no surprise to see it go up or down."

In the key 25-54 demo, listening

was down 6.6% among all networks. The last survey saw a 3.1% increase in this demo.

In this demo, ABC's Excel naturally posted the highest gain (31.9%) among all networks. CBS followed with an 8.7% gain with listeners in the 25-54 demo among all networks. Among more modest gains with listeners in this demo were CBS's Spectra (3%) and WWI's Source (3%).

The biggest losers in the 25-54 demo were WWI's Variety and WWI's Country, which fell 20.1% and 19.7%, respectively.

Jeff Lawden, president of Westwood One Radio Networks, says that in addition to strong stations, the stability of its affiliate count made an impact on its ratings.

As far as network radio's overall picture, McClellanhan didn't seem too concerned. "RADAR gives and RADAR takes away," he says. "It's no surprise to see it go up or down."

However, Lawden did release a statement that says, "The book is back, reflecting listenership as far back as April '94. We're excited about what's been going on here in affiliate relations that bodes well

(Continued on next page)

October 12 - 14, The New York Marriott Marquis

SPECIAL ATTRACTIONS

- Opening Reception with Live Performance by EMI Artist JOSHUA RADINSON
- Annual Awards Show with Live Performances by ELEKTRA Artists SIMPLY RED & SILK
- Panels & Discussion Groups

OTHER ATTRACTIONS TO BE ANNOUNCED — WATCH FOR DETAILS.

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Hot Adult Contemporary

Compiled from a national sample of outlets supplied by Broadcast Data Systems' Radio 1st service. 47 adult contemporary stations are independently monitored 24 hours a day, 7 days a week. Stations ranked by number of detections.

TITLE

LABEL & NUMBER/DETERMINING LABEL

ARTIST

*** NO. 1 ***

WK	LW	WKS	WCS	TITLE	ARTIST
1	1	14	14	KISS FROM A ROSE	SHAKIRI/BADIS
2	3	19	14	AS I LAY ME DOWN	SOPHIE B. HAWKINS
3	2	17	17	I CAN LOVE YOU LIKE THAT	ALL 4 ONE
4	5	7	11	ONLY WANNA BE WITH YOU	HOOITIE & THE BLOWFISH
5	4	5	17	RUN-AROUND	BLUES TRAVELER
6	6	4	15	COLORS OF THE WIND	WANESSA WILLIAMS
7	7	5	15	ITLL BE THERE FOR YOU	THE REMBRANDTS
8	14	18	8	YOU ARE NOT ALONE	MICHAEL JACKSON
9	9	11	6	CAN I TOUCH YOU...THERE?	MICHAEL BOLTON
10	8	8	22	WATER RUNS DRY	BOYZ II MEN
11	13	14	9	BACK FOR GOOD	TAKE THAT
12	10	13	12	WE ARE THE SUN	BRUCE HORNSBY
13	11	9	24	LET HER CRY	HOOITIE & THE BLOWFISH
14	15	12	34	I KNOW	DIONNE FARRIS
15	12	10	26	HAVE YOU EVER REALLY LOVED A WOMAN?	BRYAN ADAMS
16	20	22	4	FANTASY	MARIAH CAREY
17	16	10	10	I COULD FALL IN LOVE	SELENA
18	19	5	5	RUNAWAY	JANET JACKSON
19	21	21	7	ROLL TO ME	DEL AMTRI
20	17	15	44	IN THE HOUSE OF STONE AND LIGHT	MARTIN PAGE
21	22	19	13	KEEPER OF THE FLAME	MARTIN PAGE
22	23	7	7	ARM IT UP!	GIRL BLOSSOMS
23	28	3	4	CARNIVAL	NATALIE MERCHANT
24	24	7	9	WATERFALLS	TLC
25	27	8	7	DECEMBER	COLLECTIVE SOUL
26	32	30	4	MEXICO	JIMMY BUFFETT
27	31	5	5	FOREVER YESTERDAY	PETER CETERA & CRYSTAL BERNARD
28	26	25	5	CANT CRY ANYMORE	SHERYL CROW
29	25	26	19	BIG YELLOW TAXI	AMY GRANT
30	33	4	4	LETT ME BE THE ONE	BLESSID UNION OF SOULS
31	29	24	13	MADE IN ENGLAND	ELTON JOHN
32	30	29	13	SHEDDOWS CRYING	CHRIS ISAAK
33	34	28	1	I'LL STAND BY YOU	PRETENDERS
34	35	36	3	THIS	ROD STEWART
35	37	37	12	SOMEWHERE IN TIME	JON B. FEATURING BABYFACE
36	36	36	18	TOTAL ECLIPSE OF THE HEART	NICKI FRENCH
37	38	35	20	LEARN TO BE STILL	EAGLES
38	39	33	16	THIS AINT A LOVE SONG	BON JOVI
39	40	36	10	WHAT WOULD YOU SAY	DAVE MATTHEWS BAND
40	40	40	25	CANT STOP MY HEART FROM LOVING YOU	AARON NEVILLE

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Arrows point to those records which entered top 500 detectors for the first time. ♦ Videos available. © 1995, Billboard/BPI Communications

HOT ADULT CONTEMPORARY RECURRENT

1	—	1	1	LOVE	BLESSID UNION OF SOULS
2	1	5	1	YOU GOTTA BE	OESREE
3	2	2	3	HOLD MY HAND	HOOITIE & THE BLOWFISH
4	4	4	5	TAKE A BOY	MADONNA
5	3	3	4	HOME OF LOVE	AMY GRANT WITH VINCE GILL
6	6	5	29	COME TO MY WINDOW	MELISSA Etheridge
7	5	10	14	IT'S THE ONLY ONE	MELISSA Etheridge
8	7	7	26	WILD NIGHT	JOHN MELLENCAMP/MICHAEL STipe/NOFX
9	10	8	24	IF YOU GO	JON SECADA
10	8	9	12	LOVE WILL KEEP US ALIVE	EAGLES

Recipients are listed which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Radio

PROGRAMMING

Classical, Motown Specials On Tap

McCartney Shows His Non-Rock Roots With 'Leaf'

■ BY CARRIE BORZILLO

LOS ANGELES—Two intriguing radio specials are about to be rolled out this week—Concert Music Network's "Classical Paul McCartney," featuring the U.S. debut of his classical music "Leaf," and United Stations Radio Networks' "The Golden Years Of Motown."

The two-hour "Classical Paul McCartney," produced by G.W. Lashen Productions and sponsored by Chrysler-Plymouth, will air domestically on 30 classical radio outlets the week beginning Monday (25). Affiliates include WCRB-TV in Boston, KXOQ-FM in Los Angeles, and WCBS Boston.

Lahne also hosts part of the show, however, it is mostly narrated by McCartney. Meanwhile, the three-time Grammy winner, the threesome of Motown," hosted by Norm N. Nite, evening air personality at oldies station WCBS New York and produced by dick clark productions, will air on approximately 127 solid gold, AC, and R&B stations the weekend of Sept. 22-Sunday (24). Affiliates include WCBS, WQXR-Balaban & Katz, WABC-TV, and WNEW-TV.

"Classical Paul McCartney" marks the American debut of McCartney's "A Leaf," which the former Beatle premiered for Prince Charles during "An Evening With Paul McCartney & Friends" at St. James' Palace in Eng-

NETWORKS & SYNDICATION

land on March 23. That concert was a fund-raiser for the Royal College of Music.

"A Leaf," a 10-minute piece that McCartney wrote for solo piano, was performed by Russian prodigy Anya Alexeyeva, is McCartney's first classical work since "The Liverpool Oratorio" was performed in 1991.

In addition to these two pieces, the radio special will feature performances by soprano Kirin Te Kanawa, tenor Jerry Hadley, and the Royal Liverpool Philharmonic Orchestra conducted by Carl Davis. McCartney will talk about his love of classical music during the special.

This is a way to showcase Paul's classical music career, as well as his love for the music," said Bill Borzillo, director of promotion at Concert Music Network. "It's the best medium to get Paul's interest and love for classical music across America."

The special is the second radio special by the former Beatle. The first was the 13-part multigenre "Ooboo Jooob," which ran from Memorial Day to Labor Day last Westwood One ("Billboard" April 29).

While "A Leaf" has been released commercially on EMI Classics overseas, Borzillo says the U.S. release for the entire St. James' concert is

being planned. The concert will likely be released domestically on Angel/EMI before the holidays, according to Borzillo.

The St. James show also featured Elvis Costello, the Brodsky Quartet, opera star Willard White, soprano Sally Burgess, and McCartney singing some Beatles songs as "Eleanor Rigby" and "Yesterday" backed by a string quartet.

Roy Linda, VP/GM of Concert Music Network, says the program was a great way to do something special for "Classical Music Month." The U.S. pre-

miere of "A Leaf," which is already critically acclaimed around the world, has attracted the attention of major classical stations in the U.S., says Linda.

On a different musical tip, United Stations Radio Networks has decided to celebrate Motown's most important era—the '60s.

"The Golden Years Of Motown" was created to air in September to capitalize on the excitement surrounding the opening of the Motown Cafe in New York, the opening of the Rock And Roll Hall of Fame in Cleveland, and the 25th anniversary of "I Want You Back," the song that got "To Be Loved: The Music: The Magic Memories Of Motown."

The network will delve deep into its archives for music and interviews from artists of Motown's "golden years" who recorded for the Motown, Tamla, Gordy, and Soul labels throughout the '60s.

Artists featured in the special include Diana Ross & the Supremes, The Temptations, the Four Tops, Stevie Wonder, Marvin Gaye, Smokey Robinson and the Miracles, and Jackie Jackson.

"There is a vibe about the '60s stuff and we are finding that a lot of old stations are fragmentation are fragmented to '60s or '70s," says United Stations Radio Net works VP of programming Andy Denner, "so we want to find some thing special for that format."

RADAR 51

(Continued from preceding page)

for current and future listener support."

In the top program survey of RADAR 51, ABC once again dominated, taking 16 of the top 20 programs.

Paul Harvey's morning and noon newscasts held down the top two positions. Only two non-ABC programs ranked in the top 20: CBS' "Oogad File," which, in three of its time slots, ranked eighth, tied for 14th, and ninth; and NBC's "Meet the Press," which ranked 19th; and CBS' morning news, which clocked in at No. 12.

Powell Slams Loss Of Minority Rules; Atlanta's WHTA Scores With Hip-Hop

A HIGH-PROFILE voice weighed in on radio's minority-ownership issue, as newly published author and possible presidential candidate Tom H. Powell of Atlanta lashed out against the recent abolition of the minority tax certificate in an interview with The New York Times. Powell is a partner in a Buffalo, N.Y., TV station acquired under previous FCC minority rules.

"But it's black-owned," if you got a bunch of white guys with a brother fronting for them, get rid of it. That doesn't mean that there's no merit in it all tells the magazine. "What is troubling now is that we have essentially said that the principle of lowering bootstrap for people to step up is bad."

Also complaining about FCC policy, but from a very different perspective, is the National Assn. of Broadcasters, which claims that three years of studies it conducted show what the NAB already knew: Satellite-delivered digital audio radio systems pose a serious threat to local terrestrial radio service and local diversity.

Studies by Strategic Policy Research, Kagan Media Appraisals Inc., and Miller Research & Associates conclude DARS would severely harm the economic well-being of local radio stations and threaten communities with the loss of local service and diversity of programming.

The Arbitrard that everyone's talking about came out of Atlanta, with new, younger-sounding WBZ (read hip-hop) now the talk, being .7-3.0. Among them, the numbers are even more eye-popping—2.3-12.

PROGRAMMING: PAREIGS MOVES

KCYT San Francisco PD Larry Pareigis exits for promotional duties at the new GARTH Fundus-headlined Almo Sound. No replacement yet in San Francisco, but RTR to GM Tom Matheson.

Steve Brill moves from WAXQ Syracuse, N.Y., to PD at KSD St. Louis, replacing Rick Ball.

PD Tommy Nyce exits following the change from country to modern rock at WKEK (96.1-FM) Pittsburgh.

Arriving soon: WMMR music director Cris Winter has been named PD at the other new modern rock player, WDVE sister station WWKS (the X).

Adult Top 40 WTMX (Mix 102) Chicago drops its rhythmic and pop format for a rock-leaning AC approach

billied as "Chicago's Soft Rock," apparently along the lines of what rival WPNF (FM 100) was doing several years ago. No personnel changes are involved.

Meanwhile, KYSR (Star 98.7) Los Angeles moves from adult top 40 to modern rock top 40.



by Eric Boehlert
with reporting by Douglas Reece

Midday host Sammi Gonzales has been named PD at KCYT (KICK FM) Dallas.

KUJL Salt Lake City flips to gold-format WBBK (K-Easy 103), ending a sales agreement with rival KATU. KUJL's previous country format is set to move to another local frequency but has not yet done so.

The new PD of WBBK Augusta, Ga., the R&B adult outlet owned by James Brown, know how to do the Camel Walk, the Buggaloo, and all the other soul steps... Turned himself in programming the station.

Len Thomas is GM/PD for the new KBKK/KAXT Monterey, Calif., as owner GM Dennis Adams GM duties for crosstown country-triple A hybrid KPGK, following the closing of that station to KAXT. Assistant PD Steve Shadley moves from PD at KAXT, succeeding Tony Vilaria. Cory Michaels now handles mornings.

Davis Broadcasting has closed its purchase of WCCJ Charlotte, N.C. Group PD James Alexander is overseeing the station's SW Networks jazz format. WKEW/WFXE Columbus, Ga., Greg Davis is now overseeing WCCJ. Former WQOR Raleigh, N.C., GM John Broomefield is now GM at WFXE.

KTEG Albuquerque, N.M., PD Scott Struber joins XETRA-FM (91X) San Diego; Sandy Horowitz from WWDX Lansing, Mich., is his replacement.

PEOPLE: KSAN MORNINGS

KSAN San Francisco moves afternoon jock Glenn Beychuk to mornings, where he replaces Mike McNamee. McNamee, Beychuk replaces Charlie Wilde. Night jock Tim Anthony moves to afternoons. Jason Dean, night jock at sister WWWW Detroit, moves to KSAN for that shift.

Stacy West joins the morning show at KPLX Dallas. She previously was morning co-host at WCFC Daytona Beach, Fla. Longtime KPLX man Scott Evans moves to WRCB Cincinnati, and at WCUC-FM Grand Rapids, Mich. He replaces Andy Rent and Dennis Sutton. Evans will remain half of the "Harmon & Evans" syndicated countdown program with his former KPLX partner, Steve Harmon, through the miracle of digital technology.

At WTRV (99 Jamz) Miami, P/T Youth Radio joins James Thomas on the morning team, as does former Miami Dolphins wide receiver Nat Moore. Also, sister station WRBD, which had been testing at 100 watts during the day, is now off air at that power.

Chris Evans, former morning man at WTRV, joins the new station. Last evening, WERE (94.5) Boston midday man/production director Ram Chavis exits. No replacement has been named. Across town at top 40 adult WHTX (Variety 96.1), p.m. driver Bumper Marquard is out.

WGHD Grand Rapids shakes up the morning this week by nabbing the morning album rock compiler WBLQ. The former WBLQ morning news anchor, Bob Bechtel, Dan Javie, and Sue Whinney replaces WGHD's former syndicated morning man Kevin Matthews, who had changed shifts at his home station WLUP Chicago.

WWKX Providence PD Joe Dawson links Bill Keefer to morning PD. Bill morning news person B.W. Goode, who's currently covering the show solo. Following last week's format flip at WBT/WHJX Jacksonville, several jocks have moved, too. WBT/WHJX PD M.K.J. switches to MD/middays on R&B adult WHJX. New WBT PD Paco Lopez will handle the 10 p.m. slot. No news is forthcoming yet, just look for Tom Joyner's show to also move from WBT/WHJX with Lopez handling mornings on WBT. On the WBT side, Deja and Hitman Hayes from WHJX join for middays and afternoons, respectively. And former WHJX listeners manager Mark Tyree resources as GM of AC WLRS Louisville, Ky.

WTGZ (298) Dayton, Ohio, morning man Jeff Wicker exits after nearly four years. PD Louis Kaplan now needs both night and morning talent. Send your package today.

At WPLJ (94.5) Philadelphia night jock Kevin Seal picks up weekends at WPLJ-FM (92.5). WPLJ's Deja and Hitman Hayes from WHJX join for middays and afternoons, respectively. And former WHJX listeners manager Mark Tyree resources as GM of AC WLRS Louisville, Ky.

WTGZ GM Peter Smyth made headlines earlier this year with a \$1 million pledge that the station would not change format. Nevertheless, Smyth believes that eventually one of the station's will have to change, and he means it's going to be him. "I think the current ownership, 'Economically, long haul, there is only room for one,'" he says. "The real battle is between the sales departments, and

For WKLB Boston's Christy, The Music Comes First

Country radio prides itself on being a close-knit community, and most programs reflect that. But Boston's WKLB, with Bob Christy in not one of them. As operations director for Fairbanks Communications' WKLB Boston, Christy is passionate about music but chooses to distance himself from what he sees as the political end of the business.

There is so much work to do at the station-level you'd give up having a good

that's a battle that we've consistently won."

It's a far cry from back and forth experimenting with a "hot, new" country approach and a broad-based mainstream format, but both stations are now very similar musically, although, Christy says, WBCS plays a few more currents than WKLB, which bills itself as "Boston's Country Club."

While many other country stations are shunning the format, Christy says

Christy's was already tight at about 31 records. But the current controversy reminds Christy of the flick he took from the industry when his station dropped him. "I was shocked yesterday when I heard him say that he had handled it when we signed on, because we had a short playlist in the '23-24 range,'" he says. Asked if he feels vindicated now that the rest of the industry is following suit, Christy answers it typically prickly: "No I didn't care."

Despite his professed lack of interest in what the rest of the industry is doing, Christy has a few theories as to why he's been able to maintain that list. The crux of the problem, he believes, is the sameness of the product, something he blames on the sharing of top producers. He recently compared the top 50 records on the Hot Country Singles & Tracks chart and the Hot 100 chart in a July issue of *Billboard*. His findings were interesting: In country, six producers had 25 of the top 50 records. On the Hot 100, only one producer had more than one top 50 record.

"You don't care how creative you are—you may be running out of juice if you have to keep repeating the same song over and over again," he says. "It gets a little incestuous.... It's always been the Nashville way, and it's probably been its greatest strength and its greatest weakness at the same time. Also, they took those songs off so fast. Shania Twain is turning into the Beyoncé of country music."

"It's kind of amazing to walk down the hall at your station and have trouble identifying a specific artist [playing], and you know way more about the music than the listeners ever would," Christy continues. "That's kind of sad, when that happens."

One reason Christy is so definitive is itself is with a successful Sunday night show called "Edge Of Country," which features music and interviews with such artists as Linda Ronstadt, Kieran Kane, Steve Earle, and Tish Hinojosa. Beginning this fall, the show is being expanded from two to four hours on Sunday nights.

PHYLIS STARK

This profile originally appeared in Country Airplay Monitor

newsline...

MICHAEL FROHM has been named GM at WWSW-AM/FM Pittsburgh. Frohm arrives from crosstown KDKA as general sales manager.

BOYD ARNOLD has been named GM of WHP/WRVW/WKBO Harrisburg, Pa., replacing Terry Kile. Arnold was last executive VP of WHCN Hartford, Conn.

STATION SALES: KQKE/KNUE Houston, from Texas Coast Broadcasters to SFX, owner of KDFB-AM/FM; for \$8.5 million, WNTQ/WNDR Syracuse, N.Y., to Deborah Communications. The Pilgrim Corp. has sold two of its crosstown WAXQ-FM (96X), for \$12.5 million. KACY/KSMB Lafayette, La., from Media Properties to Sonance Communications, for \$5.1 million; WTRV Dayton, Ohio, from Vernon Baldwin Broadcasting to Hawes-Saunders Broadcasting, owner of crosstown WROU, for \$1 million.

Music Video

PROGRAMMING

Music Link An All-Purpose Provider Denver Co. Offers Labels Live Video, Audio

■ BY DOUGLAS REECE

LOS ANGELES—Music video program "Music Link," and its parent production company, Music Link Productions, are tapping into new business opportunities with several major labels to provide live video and audio for music videos, CD-ROMs, and even conventional CDs.

Music Link has provided content for a variety of recent high-profile releases, including Bob Dylan's "Little Thing," including CD for *Trauma/Intercope*, Wilco's "Casino Queen" and "I Must Be High" clips for Reprise, and audio tracks for Afghan Whigs on Elektra.

Elektra, Geffen, Capitol, RCA, Virgin, Reprise, Interscope, Columbia, and Capricorn are among the labels that have used the Denver-based company for production services.

Mike Drumm, who has been shooting live concert footage since 1982, also has a strong following for his local UHF show "Music Link," which airs videos and artist interviews.

His first major success, however, came after filming the 1990 Telluride Bluegrass Festival, Capitol, Virgin, and Arista all signed him, and he became significant presence in the Denver area. "It's hard to think about Mike Drumm and not think about Mike Drumm and 'Music Link,'" says Ingrisano. "He's really carved out a niche for himself, and he's very good at what he does."

Capitol employed Music Link to executives to take notice when we are 'out of the loop' in Denver," says Drumm. "We have slowly started to prove that we can deliver."

To further extend his audience for his show, Drumm started a deal with modern rock station KTCU-FM Denver to simulcast "Music Link" from local venues during concert events. The "KTCU Live Music Link" series has already aired more than 100 shows.

Linda Ingrisano, VP of visual marketing for Capitol, says that Drumm has become significant presence in the Denver area. "It's hard to think about Mike Drumm and not think about Mike Drumm and 'Music Link,'" says Ingrisano. "He's really carved out a niche for himself, and he's very good at what he does."

Capitol employed Music Link to

if they have it together and the video crew are accurate and fast-paced. It does help tell part of the story," says Drumm. "That's what we can do. Give the marketing and promotion teams the tools they need to do their jobs."



Drumm says the company is thriving despite the fact that it is located away from the industry's centers.

"It's a bit harder to get record executives to take notice when we are 'out of the loop' in Denver," says Drumm. "We have slowly started to prove that we can deliver."

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Capitol employed Music Link to

shoot a Denver club performance of the label's modern rock acts Reckless Kid and Everclear.

Many site the ability to deliver affordable, hassle-free video production as a key incentive to working with Music Link Productions. Lou Robinson, RCA's national director of video promotion, says Music Link offers low-cost concert footage that the label can use to promote its developing acts. "Mike's just realistic about what he charges and he's much better off because of it. For what we paid, we're thrilled with the finished product," says Robinson.

RCA most recently used Music Link footage of the rock act Good Good Homes in the band's promotional electronic press kit.

On the audio side, Elektra was pleased with the sound quality of an Afghanistan refugee videotaped concert that it eventually released four of the tracks on the band's "What Jail Is Like" EP.

Bush, one of the bands shot for Drumm's show, also placed Music Link's footage on its "Little Things" enhanced CD.

Drumm says he expects the footage he shot to be used in more enhanced CDs and perhaps more titles in the emerging genre are produced. "For smaller production companies and music video shows, the enhanced CD is a new business opportunity," he says. "We can provide the content at a low cost to the labels. Bush is just the beginning."

Moves With Puff." Lara M. Schwartz produced for Bad Boy Films, while Martin Copper directed photography.

Se-�ee's "Don't Waste My Time" clip was directed by Frank Gatsion.

Director Marc Klasfeld of MKSR Films Inc. recently completed the video for Kaotic Style's "Get In Where You Fit In." Sean Ramjerdi directed photography.

Director G. Stubbs is the eye behind Lord Finesse's "Hip 2 Da Game." Thembu Sibeko produced.

OTHER CITIES

Cracker's "Shake Some Action" clip was directed by Carlos Grasso, while Dawn Rose produced the Charlotte, N.C., shoot. Grasso also is responsible for Zucchini's "Pain E Sale" clip, which was made in Italy. Scott Shapiro produced.

Oleta Adams' "Never Know Love" was directed by Dick Buckley, while Jim Glander produced the White Sands, N.M., shoot.

PRODUCTION NOTES

LOS ANGELES

Tyler Collins' "Never Alone" clip was directed by Jess Vaughan. Steve J. H. was producer, while Giorgio T. Belli directed photography. Vaughan is also the eye behind Montecito's "Call It What You Want." John Malina produced the clip for the A+ R Group.

Darren Lett directed Buffalo Tom's "Tangerine" clip for Squeak Pictures. Eric Escott and Catherine Finkenstaedt produced, while Scott Hodder directed photography.

Lett also directed the Fielding's "Solomon's Crown" clip, while Escott and Finkenstaedt produced. Firehouse's "Here For You" and Merle Haggard's "Keeper Of The Flame" were directed by Nigel Dicks. Nick Egan directed Catherine Wheel's "Judy Staring At The Sun" clip. Mark Fetterman produced, while Martin Copper directed photo-

graphy.

NEW YORK CITY

Sean "Puffy" Combs directed the clip for Junior M.A.F.I.A.'s "Making

BET On DirecTV's 'Bird'; 'Real World' Cast Clash

BET GOES DRS: Black Entertainment Television instantly upped its potential audience by more than 10 million viewers. See p. 13. The cable channel, which contains the chip show "Video Soul" and other music video programming, was added to the direct broadcast satellite service DirecTV, which beams digital-quality programming to homes that are equipped with a minisatellite dish.

"We conducted a viewer survey of channels that we were considering adding, and there were several reasons for it," says Larry Chapman, DirecTV senior VP of programming.

"There were other channels with broader appeal, but we found a real passion for this channel from people that were familiar with it."

DirecTV also carries the Canadian music video channel MuchMusic, while MTV and VH1 are available on the direct-broadcast satellite service USSB.

The impact of rapidly growing DRS audience will be discussed as part of the "New Adventures" panel at the Billboard Music Video Conference, which will be held Nov. 8-10 at the Loews Hotel in Santa Monica, Calif.

WINDOS 95: The Rolling Stones aren't the only music act getting exposure from Microsoft's Windows 95. Eddie "Hot Honey" and Eddie Brickell's "Good Times" video appears on the CD-ROM program. The clips are used to demonstrate the video capabilities of the new operating system software, which is estimated to reach 20 million homes over the next year.

SUPER WORLD: Cast members from the cast of MTV's science-fiction-style series "The Real World" reunited Sept. 16 for an upcoming special, scheduled to air in early 1996 on the music video network. The New York, Los Angeles, San Francisco, and London casts assembled on a sound stage in Universal Studios to discuss the impact of the show on their lives.

Hannibal Buress, the plus-size tap-dancer who was a hit when third-season regular Puck Rainey began to violently assault many of his former cast mates. Tension built on the set as Puck stood up to confront Mohammed Bilal with a fighting stance and a string of expletives.

Hootie & the Blowfish managed to regale the cast of the new show for a brief but touching tribute to their lead singer Pedro Zamora, who passed away from complications due to AIDS last year. However, a second fight broke out shortly afterward between Puck and cast member

Judd Winick over comments made by Puck about the late cast member. It ended when Puck stormed off the set in a fit of temper.

Another controversial part of the program, which may well end up on the cutting room floor, involved the "outing" of a prominent talk show host. He dated an openly gay cast member, who goes simply by the name Norman, during his first season. The talk show host, who has since refused to discuss the issue publicly, was shot down in a series of tapes with Norman, who is from the New York "Real World" cast, in episodes of the show before landing his own nationwide talk show. MTV plans to edit the show down to an hourlong length, but a spokeswoman for the channel said she was uncertain whether the network would leave in either incident in the final edit.

DEAD HEAD: Music from the Grateful Dead's "Infrared Roses" merges with psychedelic caricatures for the new longform music video "Infrared Sightings." It has just been released on Trigon Home Video.

The late Jerry Garcia teamed with longtime associates Len DelAmico and Larry Lachman for the video, which was inspired by many of the visuals that accompanied the band on its tour from 1967 to 1991.

Garcia was always interested in expanding the language of music video," says Lachman. "He sat in on the original brainstorming session and discussed his vision for this project as a trip through various layers of consciousness. Then, he just let us loose and gave us total creative control."

The project was completed in 1993, but has only been released on laserdisc this month. An epilogue tribute to Garcia has been added to the home video release.

BOWIE AND BING: Ogilvy & Mather has unearthed footage of David Bowie and Bing Crosby performing together on the 1977 TV special "Singin' Crosby." It's a 15-minute Old Christmas for an enhanced CD single, due in stores in October.

At the beginning of the clip, Crosby asks Bowie, "Do you go in for the traditional things in the Bowie household at Christmastime?"

Bowie responds: "Oh yeah. Most of 'em, really. Presents. Tree decorations. Agents sliding down the chimney."

A confused Crosby laughs, then the old pair proceed to sing an impressive medley of "Peace On Earth" and "Little Drummer Boy."



by Brett Atwood

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Visions Of Victory. Actor Mariano Williams, who stars in the Warner Bros. TV series "Simon," presents the Visions of U.S. Award to Jamie Sonderman, who won first prize in the music video category for his clip "The Empty Chair." The Visions of U.S. competition showcases the best in music video artistry and is administered by the American Film Institute.

F.M. ROCKS

CONGRATULATES

DIRECTOR

F. GARY GRAY

ON HIS MULTIPLE MTV MUSIC VIDEO AWARDS

TLC "WATERFALLS"

VIDEO OF THE YEAR

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DR. DRE "KEEP THEIR HEADS RINGIN"

BEST RAP VIDEO

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THIS WEEK	LAST WEEK	2 WEEKS AGO	LAST WEEK'S CHART POSITION	TITLE	ARTIST	PUMA POSITION
				PRODUCER/SONGWRITER	LABEL & NUMBER/DIFFERENTIATING LABEL	
1	NEW	1	1	FANTASY	1 week at No. 1 MICHAEL JACKSON	1
2	1	7	2	GANGSTA'S PARADISE (FROM "DANGEROUS MINDS")	◆ COOGI FEATURING L.V. DESHAWN WILSON, LAMONT BARNES, MONKEY D.	1
3	2	5	3	YOU ARE NOT ALONE	◆ MICHAEL JACKSON	1
4	3	15	4	PERFUME A ROSE (FROM "BATMAN FOREVER")	◆ HOOTIE & THE BLOWFISH	1
5	6	3	5	RUNAWAY	◆ JANET JACKSON	5
6	4	17	6	WATERFALLS	◆ THE FOUNDATION M. ETHERIDGE, LOPEZ	1
7	6	7	7	I CAN LOVE YOU LIKE THAT	◆ ALL 4 ONE	5
8	9	8	8	OH BABY	◆ KUTCH & THE ATLANTIC	5
9	7	5	9	BOOMBASTIC	◆ HOOTIE & THE BLOWFISH	8
10	10	13	10	AS I LAY ME DOWN	◆ SHAGGY	3
11	8	9	11	I GOT 5 ON IT	◆ SOPHIE B. THOMAS	10
12	12	12	12	RUN AROUND	◆ BLUES TRAVELER	8
13	—	—	13	I HATE U	◆ THE EATERS	13
14	13	11	14	HE'S MINE	◆ MOHENEK	7
15	11	10	15	COLORS OF THE WIND (FROM "POCAHONTAS")	◆ VANESSA WILLIAMS	4
16	10	12	16	ROSES	◆ JEFFREY (AKA JEFFREY)	16
17	13	9	17	CARNIVAL	◆ NATALIE MERCHANT	17
18	NEW	—	18	TIME TO GET FOR YOUTHS HOUSE IS NOT A HOME	◆ THE CROW	18
19	22	4	19	BROKENHEARTED	◆ BRANDY	18
20	14	6	20	LET OF THEM	◆ THE CRUCIAL KINGS	14
21	23	24	21	BACK FOR GOOD	◆ BONE THUGS-N-HARmony	14
22	15	15	22	DON'T TAKE IT EASY (JUST ONE OF DEM DAYS)	◆ TAKE THAT	21
23	37	41	23	★ ★ ★ GREATEST GAINER/SALES & AIRPLAY ★ ★ ★	◆ GROOVE THEORY	23
24	21	18	24	HIGH FROM ("THE SHOW")	◆ REDMAN/METHOD MAN	13
25	32	36	25	LETTIN' IT BURN (FEAT. SERGIO C. SMITH)	◆ (T) DEJ JAHAN/REDMAN	13
26	24	27	21	SUGAR HILL	◆ AZ (AKA SMOKIN' LEE & JAZZIE B. BARNES)	25
27	30	30	26	DECEMBER	◆ COLLECTIVE SOUL	25
28	18	23	27	DO YOU THINK I'M BEING POLISHED	◆ MICHAEL BOLTON	13
29	25	26	28	CAN I TOUCH YOU THERE?	◆ RUMBLE IN FLUKE (LANGED)	13
30	21	23	29	I WISH	◆ SKEE-LO	13
31	29	23	30	IF YOU DON'T CARE (SO BAD)	◆ TMC MCCRANN	25
32	28	29	31	6 I LOVE IT, I LOVE IT	◆ BOYZ II MEN	13
33	33	37	32	WATER RUN DRY	◆ BOYZ II MEN	13
34	20	17	33	EVER LITTLE THING I DO	◆ SOUL FOR REAL	10
35	29	29	34	PLAYER'S ANTHEM	◆ USIA LOED & NINE STORIES	10
36	37	37	35	TRY TO DO ME RIGHT	◆ JUNIOR M.F.A.T.I.	13
37	31	32	36	ONE MORE CHANCE/STAY WITH ME	◆ THE NOTORIOUS B.I.G.	13
38	34	35	37	SOMEONE TO LOVE	◆ BURGUE BABY (FEAT. MC MEDANO)	10
39	39	46	38	DO YOU SLEEP?	◆ USA LOED & NINE STORIES	10
40	35	28	39	BROWN SUGAR	◆ D'ANGELO	10
41	36	33	40	LET USED TO LOVE ME	◆ FAITH EVANS	24
42	42	47	41	FREKKIN' YOU	◆ (T) (M) (V) (W) (C) (S) (COMBO)	19
43	30	31	42	MACARENA (BAYSIOS BOYS MIX)	◆ BLESSID UNION OF SOULS	39
44	34	38	43	LET ME BE THE ONE	◆ DIANA KING	13
45	49	50	44	SHUY GUY (FROM "BORN BOYS")	◆ (T) (M) (V) (W) (C) (S) (COMBO)	13
46	40	28	45	LET HER CRY	◆ HOOTIE & THE BLOWFISH	9
47	42	47	46	COMEDOWN	◆ BUSH	42
48	43	44	47	SOMETHIN' 4 A HONEYZ	◆ MONTELL JORDAN	21
49	48	34	48	FREKKIN' YOU	◆ (T) (M) (V) (W) (PUMP) 6/6/95/2000	13
50	51	51	49	MACARENA (BAYSIOS BOYS MIX)	◆ (T) (M) (V) (W) (C) (S) (COMBO)	13
51	51	51	50	PERFECT	◆ LOS DEL RIO	43
52	42	47	51	COMEDOWN	◆ SOLO	49
53	43	48	52	I KNOW	◆ DIONNE FARRIS	19
54	48	41	53	COULD WE GET YOUR LOVE	◆ REAL 2 REALE	19
55	51	53	53	HEAVEN	◆ (T) (M) (V) (W) (C) (S) (COMBO)	13

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				PRODUCER/SONGWRITER	LABEL & NUMBER/DIFFERENTIATING LABEL	
56	86	40	27	ENDLESS LOVE (THE HEART)	◆ NICKI FRANCIS	2
57	52	48	11	I WANNA (BE WITH YOU)	◆ (T) (M) (V) (W) (C) (S) (COMBO)	45
58	66	65	14	GOOD	◆ FUNK FACTORY	45
59	66	65	14	GOING DOWN	◆ (T) (M) (V) (W) (C) (S) (COMBO)	30
60	52	—	2	DOWNTOWN VENUS	◆ P.M. DANIELS	13
61	52	7	27	BREAKFAST AT TIFFANY'S	◆ (T) (M) (V) (W) (C) (S) (COMBO)	64
62	58	39	13	CAN I CRY ANYMORE	◆ SHEENA CRANE	36
63	66	—	2	FEEL THE FUNK (FROM "DANGEROUS MINDS")	◆ IMMATURE	17
64	57	69	4	M.C.'S ACT LIKE THEY DON'T KNOW	◆ (T) (M) (V) (W) (C) (S) (COMBO)	17
65	52	4	13	CRAY CRAZY	◆ KRS-ONE	17
66	52	14	14	LOVE (FROM "LOVE & PEACE")	◆ PAUL ABEL	58
67	52	14	14	BEST FRIEND	◆ (T) (M) (V) (W) (C) (S) (COMBO)	34
68	52	14	14	LOVED UP (FROM "LOVED UP")	◆ SPANDY	34
69	52	5	6	WALK IN THE SUN	◆ BRUCE HORNSBY	13
70	52	5	6	SCATMAN (SKA-BAB-DOP-BOP)	◆ SCATMAN JOHN	61
71	71	7	4	SENTIMENTAL	◆ DEBORAH COOK	62
72	66	66	—	SUMMERTIME IN THE LBC (FROM "THE SHOW")	◆ THE COOL SALMON	13
73	66	—	2	REAL HIP HOP	◆ (T) (M) (V) (W) (C) (S) (COMBO)	64
74	52	48	17	FEEL ME NOW	◆ NAUGHTY BY NATURE	17
75	52	63	14	NAUGHTY (FROM "NAUGHTY BY NATURE")	◆ (T) (M) (V) (W) (C) (S) (COMBO)	17
76	52	62	14	THE BOMB! (THESE SOUNDS FALL INTO MY MIND)	◆ THE BUCKLEHEADS	48
77	67	52	12	THIS AINT A LOVE SONG	◆ (T) (M) (V) (W) (C) (S) (COMBO)	14
78	64	64	9	UP TO THE BUMPER	◆ (T) (M) (V) (W) (C) (S) (COMBO)	55
79	52	52	15	A MOVER LA COITA	◆ ARTIE THE 1 MAN PARTY	66
80	52	52	15	FEELS SO GOOD	◆ (T) (M) (V) (W) (C) (S) (COMBO)	62
81	77	61	6	MISSING	◆ EVERYTHING BUT THE GIRL	71
82	72	5	7	SEND ME ON MY WAY	◆ (T) (M) (V) (W) (C) (S) (COMBO)	71
83	73	73	7	ON THE DOWN LOW	◆ (T) (M) (V) (W) (C) (S) (COMBO)	73
84	70	63	17	MICHAEL'S CRYING	◆ (T) (M) (V) (W) (C) (S) (COMBO)	17
85	75	72	8	MOLLY (SIXTY CANDLES)	◆ SPONGE	55
86	78	7	9	LEAP COUPS, BIMBA & BENZ	◆ (T) (M) (V) (W) (C) (S) (COMBO)	64
87	68	5	5	VIBIN'	◆ (T) (M) (V) (W) (C) (S) (COMBO)	64
88	69	52	15	DON'T ME, THRILL ME, KISS ME, KILL ME (FROM "BABYMETAL FOREVER")	◆ BOYZ II MEN	16
89	90	—	2	SOMETHIN' FOR THE PAIN	◆ (T) (M) (V) (W) (C) (S) (COMBO)	79
90	52	52	16	I LOVE YOUNG, BRING ME JOY	◆ (T) (M) (V) (W) (C) (S) (COMBO)	55
91	74	70	16	SCREAM CHILDHOOD (FROM "FREE WILLY 2")	◆ MICHAEL JACKSON & JANET JACKSON	5
92	67	9	9	LOVING YOU IN LOVE	◆ (T) (M) (V) (W) (C) (S) (COMBO)	65
93	59	59	9	WICHITA JORDAN (X-VERSION)	◆ (T) (M) (V) (W) (C) (S) (COMBO)	73
94	87	93	4	TONIGHT'S THE NIGHT	◆ BLACKSTREET	93
95	87	93	4	WHY SHOULD I HAVE THE RIGHT TO REMAIN SILENT	◆ (T) (M) (V) (W) (C) (S) (COMBO)	61
96	85	94	3	TEMPTATIONS	◆ (T) (M) (V) (W) (C) (S) (COMBO)	28
97	80	74	10	SO MANY TEARS	◆ (T) (M) (V) (W) (C) (S) (COMBO)	85
98	87	93	4	HEY NOW (KIDS JUST WANT TO HAVE FUN)	◆ (T) (M) (V) (W) (C) (S) (COMBO)	94
99	81	71	12	I CAN'T TELL YOU WHY	◆ CYNDI LAUPER	44
100	89	85	3	SITTIN' ON CHROME	◆ (T) (M) (V) (W) (C) (S) (COMBO)	89
101	91	94	3	COME WITH ME	◆ MASTA ACE INCORPORATED	89
102	91	94	3	SHAH (THAI)	◆ (T) (M) (V) (W) (C) (S) (COMBO)	91
103	91	94	7	ROUND & ROUND	◆ (T) (M) (V) (W) (C) (S) (COMBO)	94
104	92	95	3	ONE BOY, ONE GIRL	◆ (T) (M) (V) (W) (C) (S) (COMBO)	94
105	92	95	3	WOMBOLE	◆ (T) (M) (V) (W) (C) (S) (COMBO)	94
106	93	95	3	WEST UP!	◆ (T) (M) (V) (W) (C) (S) (COMBO)	93
107	94	95	8	JEREMY/JEW LYNNIE LEDBERT	◆ (T) (M) (V) (W) (C) (S) (COMBO)	94
108	95	76	9	THE MAN (WHO'S) BEEN BOOED HAS BEEN BOOED	◆ (T) (M) (V) (W) (C) (S) (COMBO)	91
109	94	87	13	SICK OF MYSELF	◆ (T) (M) (V) (W) (C) (S) (COMBO)	98
110	97	83	7	WE'RE THE FLAME	◆ (T) (M) (V) (W) (C) (S) (COMBO)	93
111	98	82	15	HUMAN NATURE	◆ (T) (M) (V) (W) (C) (S) (COMBO)	94
112	98	82	15	MISERY	◆ (T) (M) (V) (W) (C) (S) (COMBO)	94
113	99	74	14	BOOM BOOM BOOM	◆ (T) (M) (V) (W) (C) (S) (COMBO)	100
114	100	74	14	THE OUTSIDERS	◆ (T) (M) (V) (W) (C) (S) (COMBO)	100

Records with the greatest airplay and sales gain the most wins. *Video play availability. #Recording industry. AA: American record sales for millions of units. #RCA: Recording industry. BB: Broadcast data systems. CC: Nielsen sales. DD: Broadcast data systems. EE: Broadcast data systems. FF: Broadcast data systems. GG: Broadcast data systems. HH: Broadcast data systems. II: Broadcast data systems. JJ: Broadcast data systems. KK: Broadcast data systems. LL: Broadcast data systems. MM: Broadcast data systems. NN: Broadcast data systems. OO: Broadcast data systems. PP: Broadcast data systems. QQ: Broadcast data systems. RR: Broadcast data systems. TT: Broadcast data systems. ZZ: Broadcast data systems.

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HOT 100 SINGLES SPOTLIGHT.



by Jerry McKenna

STRAIGHT TO THE TOP: Exploding onto the Hot 100 at No. 1 is "Fantasy" by Mariah Carey (Columbia). Its debut at the top of the chart can be attributed to a combination of solid airplay (it's No. 2 on the Hot 100 Airplay chart) and phenomenal first-week sales. "Fantasy" sold close to 225,000 units within the first seven days of its commercial release. This surpasses the mark reached a few weeks ago, when "I Wanna Take You Home" (RCA) sold 190,000 units in its first week on the chart. The last time a single sold so many units in one week was January 1993, when "I Will Always Love You" by Whitney Houston sold more than 300,000 units. This week's astounding No. 1 debut pushes "Gangsta's Paradise" to No. 2, despite the fact that it continues to gain airplay and has been selling more than 177,000 units per week. On an average week, a single selling 75,000 units would most likely be guaranteed the No. 1 position. Given this fact, even this week's No. 3 single, "You Are Not Alone" by Michael Jackson (Epic), which sold more than 85,000 units, is selling better than an average No. 1 single.

THE HOTSHOT DERUT: No. 1 of "Fantasy" is not the only interesting new entry on this week's chart. Debuting at No. 18 is "I'll Be There You" (This House Is Not A Home) by The Rembrandts (EastWest/E26). "I'll Be There For You," a former No. 1 Hot 100 Airplay track, is finally eligible to chart because it has been released commercially as the B-side of the group's follow-up, "House." Although "I'll Be There" is officially the B-side, it is listed first on this week's chart because Billboard's policy is to list the track with more airplay first.

Two Los Angeles-based acts make their first appearances on the Hot 100 this week. Debuting at No. 6 is "A Mover La Colita" by local DJ Artie The 1 Man Party (Sound Bros.), and entering at No. 93 is "West Up!" by group WC & The Maud Circle (Payday/London/Island). Both singles are breaking out of KXLU (Los Angeles) and KROQ (Long Beach). "A Mover La Colita," which was "West Up!" before it, is No. 8. Also making its first chart appearance, at No. 100, is Chicago-based act the Outbreak Brothers, with "Boom Boom Boom" (Aureal). This dance single was No. 1 throughout Europe and is just beginning to develop in the U.S.

GEATTEST GAINERS: "I Hate U" by the artist formerly known as Prince (NPG/Warner Bros.) is the biggest overall point gainer on this week's chart. It jumps 56-13, while debuting at No. 9 on the Hot 100 Singles Sales chart. Close to 70% of "I Hate U's" chart points are from sales. The single is picking up steam at radio and is No. 10 on the Hot Airplay chart. Prince's sales are also on the rise again, moving 37-23, to "Tell Me" by Groove Theory (Epic). It captures both the Greatest Gainer/Airplay and Greatest Gainer/Sales awards this week. "Tell Me" moves 22-20 on the sales chart and 45-35 on the airplay chart. It is top 10 at eight monitored stations, including No. 1 at KMEL, San Francisco. Holding steady at No. 5 is the third-highest overall gainer on the chart, "Runaway" by Janet Jackson (A&M). It continues to show solid increases in both airplay and sales and should maintain some upward movement in the weeks to come. Because of the extremely high debuts of the singles by Mariah Carey and the Rembrandts, as well as the huge jump by Prince's single, many titles with solid point gains are unable to move up in rank this week.

Death Row Execs, Artists Sued By Rapp Central Breach-Of-Contract Suit Focuses On Dogg Pound Deal

■ BY J.R. REYNOLDS

LOS ANGELES—The legal activity surrounding the controversial new label Death Row is distributor, Interscope Records, continues.

In the latest development, the two companies have been named co-conspirators in a lawsuit filed by Lamont and Ken Brumfield of Rapp Central Productions.

Also named in the suit, filed Sept. 15 in Los Angeles Superior Court, is The Dogg Pound's Ricardo E. Brown, who was staying in New York.

Among the other defendants as conspirators in the suit are Death Row CEO Marion "Suge" Knight; label artists Andre "Dr. Dre" Young and

Calvin "Snoop Doggy Dogg" Broadus; Knightlife Management and its owner, Sharitha Knight; Suge Publishing; and Suge Music.

The suit claims that Knight, Broadus, and Young conspired to persuade Brown to breach his management, recording, and publishing contracts with the Brumfields to enter into similar agreements with Knight's own company.

The suit comes while Death Row and Interscope are involved in two other legal battles. On Aug. 15, Interscope filed suit against gangsta rap crew N.W.A. over the use of lyrics from the National Political Congress of Black People's C.E.O. Marion "Suge" Knight; label artists Andre "Dr. Dre" Young and

Calvin "Snoop Doggy Dogg" Broadus; Knightlife Management and its owner, Sharitha Knight; Suge Publishing; and Suge Music.

The suit alleges that Tucker was attempting to

steal hardcore rap label Death Row from Interscope (Billboard, Aug. 26). On Aug. 17, Death Row filed a similar suit against Tucker, alleging that she orchestrated a smear campaign against the Brumfields in an attempt to induce action through political pressure (Billboard, Sept. 2).

In the latest legal fracas, the Brumfields claim they obtained parental consent to begin managing Brown in 1990, when he was still a minor. Later that year the suit says, Brown was kicked out of his family's home and was provided board, food, and other living expenses by the Brumfields for about four years.

A similar deal was closed when Brown turned 18.

The Brumfields maintain that they introduced Brown to Knight in 1992, which led to Brown recording on a series of Death Row albums, including Dr. Dre's "The Chronic" in 1992 and Snoop Doggy Dogg's "Doggystyle" and "Murder Was The Case" in 1993. The Brumfields say they also performed a track on the Interscope soundtrack "Above The Rim" in 1994.

The suit said that in 1994, Brown advised the Brumfields that he could no longer be bound by the terms of the recording and publishing agreements he signed with them because of a deal he inked with Knight, Death Row, and Interscope for the release of future albums.

The Brumfields are seeking compensatory damages totaling \$20 million and an undetermined amount in punitive damages.

Says the Brumfields' attorney, Michael Miller of the Beverly Hills, Calif.-based firm Sherman, Nathanson & Miller, "We believe that we can prove a course of conduct by both Death Row and Interscope of a nature of antitrust violations whereby artists engaged by Death Row and Interscope are coerced into entering into personal-management agreements with Knightlife Management—owned by the wife of 'Suge' Knight—that enterprises controlled by said labels monopolize the compensation flowing from artists, which should go to the artists."

However, Miller says the plaintiffs do not intend to take any action to block the release of "Dogg Food" at this time.

David E. Kenner, attorney for Death Row and Knight, says he does not see any basis for the Brumfields' complaint. "They're just somebody trying to get some money off an album that's coming out," he says.

"Dogg Food" is tentatively scheduled for Oct. 10 release.

"Brown denies the validity of the claim that they have, and Death Row is not aware of any contract that exists," says Kenner.

DAVID LEE MURPHY MAKES HIS BIG 'BANG'

(Continued from page 13)

in 1994.

"I think they first passed on me in '85," says Murphy, who describes his music as "Saturday night in a pickup truck with the windows rolled down, having a good time—party music."

"It gave me time—to improve," he adds. "My sound is much different now. My songs are better. We were too edgy for country radio at the time or, at least, too edgy to get a deal."

Brown says, "When I first heard him, I thought he was a little bit off. He wasn't quite refined. He was writing more songs in the folk-rock vein, and I just wasn't sure if it would work." Brown says he loved what he heard the second time around. "His writing was more mature and more accessible," he says.

Before landing a record deal, Murphy had some success as a songwriter. His most successful composition was "Rod Wagon Won't Work Now" by Reba McEntire on her 1983 MCA album "I Have Got A Deal For You." In addition, Doug Stone recorded Murphy's "High Heeds And Rust" on his self-titled Epitome debut. The latter is also on "Out With A Bang."

Once Murphy was signed, his "Just Once" was featured on the MCA soundtrack for the Luke Perry film "8 Seconds." The song peaked at No. 36 on the Hot Country Singles & Tracks chart on June 11, 1994.

The first single from his debut album was "Fish Ain't Bitin'." It reached No. 52 on Country Singles & Tracks on Sept. 17, 1994.

Scott Borchetta, senior VP of promotion at MCA Nashville, says Murphy got off to a slow start simply because "Fish Ain't Bitin'" was "the wrong song at the wrong time."

"There were other similar-sounding records out at the time, and for whatever reason it didn't get that opportunity or get the momentum it needed," he says.

MCA Nashville chairman Bruce Hinton says he never expected Murphy to be an overnight success.

"As far as I'm concerned, there's nothing formulaic or cookie-cutter about his material," says Hinton. "He's really writing to his own music. He's not a songwriter for Music Row. He's an artist who writes for himself."

MCA chose the upbeat "Party Crowd" as the next single, but because the song is a fast "summer" record, the label decided to hold it until spring '95 to service the song to country radio.

The plan entitled initially servicing the song to dance clubs in December 1994. At that time, the label also hosted

steel hardcore rap label Death Row from Interscope (Billboard, Aug. 26). On Aug. 17, Death Row filed a similar suit against Tucker, alleging that she orchestrated a smear campaign against the Brumfields in an attempt to induce action through political pressure (Billboard, Sept. 2).

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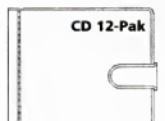
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BUBBLING UNDER™ HOT 100® SINGLES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	6	7	GIRLSTOWN	SUPER CAT (KIDZ BOP)
2	4	3	ROB ROB'S "LOVE ME AGAIN"	ROB ROB (SONY MUSIC/STORY (COLLECTIVE))
3	2	7	A WHITER SHADE OF PALE	ANNIE LENNOX (ARTIST)
4	—	1	ALREADY MISSING YOU	THE REMBRANDTS (EASTWEST/EGO)
5	7	5	I WANNA TAKE (I) FOREVER TONIGHT	PETER GUY & STEPHEN BERNARD (BRIER RIVER)
6	11	2	DAUGHTER LOWER LEDGER	DAUGHTER (EMI)
7	3	6	SULTRY FUNK	M.C. HAMMER (GIGANT)
8	13	3	WHERE'S THE PARTY AT?	THE BROWNS (EMI/SONY MUSIC/STORY (COLLECTIVE))
9	22	5	MAGIC CARPET RIDE	THE NIGHTS (DIAKATS/G.I.D.)
10	15	2	CLAP YO HANDS	THE BROWNS (EMI/SONY MUSIC/STORY (COLLECTIVE))
11	12	3	IT'S NOT STRONG ENOUGH TO SAY NO	BEACHKIDS (EMI)
12	—	1	HOOK	BILLY BRAYLER (JAMI)
13	6	5	MAN'S GONE TOO LONG	THE BROWNS (EMI/SONY MUSIC/STORY (COLLECTIVE))

Bubbling Under lists the top 25 singles under No. 100 which have yet to chart.

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Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 229 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron Listener data. This data is used in the Hot 100 Singles chart.

FIRS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST/LABEL/DISTRIBUTING LABEL

** NO. 1 **	
1	14 KISS FROM A ROSE GEOFFREY GATES (HARVEST RECORDS)
2	3 FANTASIA MICHAEL JACKSON (Epic)
3	2 YOU ARE NOT ALONE MICHAEL JACKSON (Epic)
4	13 ONLY THAT WHICH IS WITH YOU MICHAEL JACKSON & THE BLOOMERS (Epic)
5	10 WATERFALLS MICHAEL JACKSON (Epic)
6	7 I CAN LOVE YOU LIKE THAT ALL DAY (REFRILED ARTISTS)
7	6 RUNAWAY MICHAEL JACKSON (Epic)
8	5 RUM ROUND BLUES TRAILER (M&M)
9	6 GAMMA'S PARADE SUSAN CANTRELL (PONY-UP! (RCA))
10	11 AS I LAY DOWN SONG BY NANCY (TELEVISION)
11	10 I WOULD LOVE YOU GLORIA GILBERT (RCA)
12	7 CARNIVAL JOHN COOPER (EXTRAORDINARY)
13	16 ROLL TO ME DEL AVENT (P&M)
14	14 YOU OUGHTA KNOW JOHN COOPER (EXTRAORDINARY)
15	13 I COULD FALL IN LOVE JIMI TENOR (EMI)
16	12 FELL BE THERE FOR YOU JOHN COOPER (EXTRAORDINARY)

17	17	36	WATER RUNS DRY BECK & EMMER (SOFTBAND)
18	18	39	DECEMBER COLLECTIVE SOUL (INTLANTIC)
19	20	9	HAND IN MY POCKET ALANIS MORISSETTE (NARROWDEATH/WARNERS BROS.)
20	19	18	HE'S MINE MADONNA (COLUMBIA/INTERISLAND)
21	33	9	NAMES GO GO GO BAND (NETTIE BLADEFINGER/BIRDS)
22	23	23	EVERY LITTLE THING I DO SOUL FOR REAL (BUTTERDOWN/NAUCI)
			ROCKIN' TAKE IT TO THE MAX

23	21	21	MONICA (HOMEBOYDISA)
24	29	9	BACK FOR GOOD TAKE THAT (ARTIST)
25	24	24	SOMEONE TO LOVE JOE B. FEAT. SANTÉ (YASMIN MUSIC)
26	23	23	LET HER CRY HOOCHIE & THE BLOWFISH (ATLANTIC)
27	25	18	COLORS OF THE WIND VANESSA WILLIAMS (TRILLBODI)
28	29	15	TOMORROW SILVERCHAIR (EPIC)
29	26	36	I KNOW DIONNE WARWICK (COLUMBIA)

30	9	COME DOWN BUSH (TRUMAN-ESCOPE)
31	7	LUMP THE PRESIDENTS OF THE USA (COLUMBIA)
32	23	SHY GUY DANA KING (WORK)
33	8	BROKENHEARTED BRANDY (ATLANTIC)
34	16	BOOMBASTIC SAMMY HAGAR
35	5	TELL ME GROOVE THEORY (EPIC)

38	41	9	ANTS MARCHING DAVE MATTHEWS BAND (RCA)
37	47	3	DO YOU SLEEP? LISA LOEB & NINE STORIES (GEFFEN)

Records with the greatest airplay date. © 1995 BIA

HOT 100 RECURRENT AIRPLAY

1	1	2	I BELIEVE BLESS'D UNION OF SOULS (EMI)
2	—	1	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS (ADM)
3	2	3	THIS IS HOW WE DO IT MOTÖRHEAD (EMI/SPAIN) (EMI SPAIN)

3	8	HOLD MY HAND HOTEL & THE BLOWISH (ATLANTIC)
5	13	ANOTHER NIGHT REAL McCoy (UPSTAIRS)
8	4	LIGHTNING CRASHES LIVE (RCA/ATLANTIC/MCA)
7	6	WHEN I COME AROUND GREEN DAY (REPRISE)
8	7	YOU GOTTA BE DEE REE (SSC MUSIC)
6	7	IN THE HOUSE OF STONE AND LIGHT MARTIN PAGE (MERCURY)

10	12	7	BETTER MAN PEARL JAM (EPIC)
11	11	21	I'M THE ONLY ONE MELISSA (ETHERIDGE (ISLAND))
12	19	40	COME TO MY WINDOW MELISSA (ETHERIDGE (ISLAND))
13	13	4	FREAK LIKE ME THE BANGLES (ATLANTIC/INTERSCOPE)

Documents are titles which have appeared on the Hot 100

HOT 100 A-Z

66 REAL HIP HOP (Straight Outta Sewer, ASCAP) 78 SOMETHING FOR THE PRINCE (PolyGram Int'l.)
67 ROLL ME (PolyGram Int'l.) 79 SONGS FROM THE HEART (PolyGram Int'l.)
68 RUMBLE (PolyGram Int'l.) 80 TALK TO ME (PolyGram Int'l.)

Hot 100 Singles Sales

CRANBERRIES ARE THE PICK OF ISLAND'S INTERNATIONAL CROP

(Continued from page 1)

Why Can't We?," and 1994 follow-up "No Need To Argue" are estimated by the Cranberries' management, Left Bank Organization, at 15 million units. Both albums still are on the market, with "Linger" and "Zombie" with "Everybody Else" logging its 11th week on the Billboard 200.

"It just builds and builds," says Island's London-based GM Nick Rowe. "No Need To Argue" was at 785,000 in the U.K. (as of Sept. 19), and this year, 1.8K sales of that and the first album probably amount to more than 600,000.

In the U.S., the albums have sold more than 6 million units, according to SoundScan.

It's a long distance down a road on which the band's early steps were less than steady. Founded in Limerick, Ireland, by three teenagers in 1989, the Cranberries began as the Cranberry Saw Us, with singer Niall Quinn. A year later, the 18-year-old O'Rorke heard about the vocal vacancy from a friend at school. After the band's name change and a summer 1991 signing with Island, the debut EP, "Uncertain," was released. It sold 10,000 copies that year, to very modest response. It got worse when, in January 1992, initial sessions for the first album turned sour and were scrapped.

When Island released the Cranberries' debut album in March 1993, it managed just one week on the low-rung charts before being replaced by the album and a year later, after the U.S. had embraced the quartet via the ballad "Linger" and no fewer than three U.S. tours. But when the album did re-enter, it did so at No. 1, a rare chart feat and the signal for the band to begin its global ascent.

As manager Lewis Kovacs says, after the band's success, "the next step in their climb to pre-eminence has been achieved with remarkable speed and dogged determination." The Cranberries have been focused since day one," says Kovacs. "They just wanted to tour, write, and perform, and they've done nothing but that for the past two years. And it doesn't stop. In November, they will begin recording its third album, which Island hopes to release in March or April 1996.

Just less than a year after its release, "No Need To Argue" has reached gold or platinum status in 25 countries. Following the U.S. and U.K., sales territories led by Canada with more than 1 million copies sold; France, with more than 600,000 units; Canada, with nearly 500,000 copies; and Australia, with almost 400,000.

Outside the mainstream record markets, too, the band's artistry has accounted for sales of more than 200,000 units in Mexico, 170,000 in Indonesia, and nearly 150,000 in Malaysia.

"The latest place for this record to break is Latin America," says Kovacs, adding that the band has yet to tour in there. "It's on the strength of the tour that we're going to go everywhere else. I restricted this tour to Europe, America, Australia, and Japan because the band didn't have enough time. Everybody wanted them for promotion, so we consolidated and made the tour more efficient."

Up to seven of the songs for the new album have already had endings on the '94-'95 world tour, which hit North America in August of this

year. "The average attendance was 13,500," says Kovacs, "which is fantastic when you remember that less than one year before, that were doing theaters."

Ideal, Kovacs says, "They're quite unusual, so they're almost in the Simply Red/Edna's league of positioning to an older audience, but through their gigs they connect to quite a vibey audience as well."

Island product, including that of the Cranberries, was distributed in Europe (excluding France and the U.K.) by BMG until Dec. 31, 1994. Rights have since reverted to PolyGram, and Kovacs says that the

changeover has been smooth.

Kovacs also enthuses about the establishment of a new international department at Island in the U.S., headed by international product manager David Darrow.

Kovacs estimates that singles sales in Germany and France alone stand at approximately 1 million, adding that a key part of the "No Need To Argue" campaign in the U.S. was to release no commercial singles from the album there. In the U.K. and Europe, however, the project is already three singles deep.

Surprisingly, the Cranberries have yet to reach the top 10 with a U.K.

single; "Linger" and "Zombie" share the band's career-best position at No. 14.

A fourth single from "No Need To Argue," "Dreams Myself," is due out in the U.S. in late November, with newly available material, probably including an acoustic version of the song from the Cranberries' "Unplugged" show for MTV, taped in February and screened in April. Rowes expects this release will help push U.K. sales of the album past 1 million.

This summer, the band was even paid the backhanded compliment of a Eurodisco cover of "Zombie," the

lead song from "No Need To Argue," by A.D.A.M. featuring Amy. After reaching the top 10 in Italy on the Record label, the song was picked up by WEA's Eternal label in the U.K., landing at No. 20 during an 11-week chart run.

While Cranberries fans await next year's third album, they can delve into a discography, scrapbook, press clippings, backstage scenes (some shot by the band themselves), a song book, and other accessories on the "Doors And Windows" CD-ROM, which also has exclusive motion footage of the performance of "Zombie" at Woodstock '94.

AUTHOR BOWLES' MUSIC CELEBRATED IN FESTIVAL

(Continued from page 14)

Working as a freelance composer in the '30s and '40s, Bowles wrote the bulk of his work for the theater, including incidental music for productions of Shakespeare's "Twelfth Night" and Tennessee Williams' "The Glass Menagerie." Bowles also wrote an extensive body of music for radio, much of which was written by him or by successive writers as Williams, Gertrude Stein, and the late writer Jane Bowles. Bowles' concert music, including various orchestra suites and works for piano, incorporates influences from Tin Pan Alley, jazz, and such French composers as Debussy and Satie. Much of it also reflects the author's flavor, the inspiration for which he gleaned from his extensive travels in the region during the late '30s.

On Sept. 22-23, Sheffer was to di-

rect recording sessions of Bowles' music for an album scheduled for a spring release by BMG/Catalyst. According to Sheffer, the album will feature several of the vocal and instrumental compositions that were played by the Eos Ensemble and various soloists at the concerts, including "Secret Women, Women," a suite originally orchestrated by Sheffer; Concerto for Two Pianos; Suite for Small Orchestra; "Pastorels," a ballet suite; "Mediodia," a set of Mexican dances; and "The Wind Remains," a zarzuela that was premiered by Leonard Bernstein in 1943.

Karen Chester, A&R and label manager for BMG, says of the Eos release, "Wilson's juxtaposition of textures and rhythms in Bowles' bright, percussive music makes it 'a melting pot of sounds, and that makes it distinctly American. And it has tones. It's not difficult music."

Sheffer—who worked for more than a year to collect Bowles' scores,

most of which were in extreme disarray—says that unlike Bowles' dark, often violent literary themes, the composer's music was "written to delight and to move people."

At the Sept. 19 BMG Books launch, introduced by actress Debra Winger, who starred in Bernardo Bertolucci's film version of "The Sheltering Sky," the near-capacity crowd at Alice Tully Hall gave the composer standing ovations after the introduction and at the end of the concert, which also featured a reading by the author of some of his favorite compositions, and Aaron Copland, his early mentor in music.

Coinciding with the concerts and symposium, Eos Music published a

book titled "Paul Bowles: Music." The 100-page book features historical and critical essays on Bowles' music, as well as an interview with the artist and rare photos. Besides offering the book to attendees of the New York events, Eos has taken orders from Barnes & Noble and Borders Books & Music, and the book is now nationwide. According to Sheffer, Barnes & Noble has ordered more than 1,000 copies of "Paul Bowles: Music."

Sheffer says she would like to see the book reprinted as a paperback and packaged for sale with the upcoming CD. BMG aims to get the CD into bookstores, such as Borders, that feature classical music sections, according to Chester. She says that because Bowles' music as a composer is generally unknown and his music nearly unheard, the label plans to center its marketing of the album on his literary reputation.

After achieving success with the publication of "The Sheltering Sky" in 1950, Bowles turned his attention to self to literature at the expense of music. Although he made expeditions to record North African music for the Library of Congress in the late '50s, Bowles more or less ceased composing in the early '60s. An icon for generations and fairly synonymous with exoticism, Tattered, Bowles has written five novels, numerous short story collections, travel essays, translations of Moroccan rock, and an autobiography published by Ecco Press, Black Sparrow Press, and Vintage.

BRIAN WILSON FILES SUIT AGAINST FORMER CONSERVATOR

(Continued from page 13)

le's negligence, Wilson "is entitled to complete and total indemnification . . . from any liability of any kind that has been imposed upon Wilson" resulting from a suit brought by Mike Love, the artist's cousin and a fellow member of the Beach Boys. Love won millions in a settlement of that case last year.

According to the suit, Billiet was appointed Wilson's conservator on March 9, 1992, after the singer was judged mentally incompetent by the L.A. Superior Court. Billiet remained in that capacity until June 22 of this year, when Wilson's wife, Melinda, who married Wilson in February, became his conservator.

Wilson's suit revolves around two related court cases involving Sea Of Tunes, the Beach Boy's publishing company, which was sold to Irving Music in 1969.

In September 1989, Wilson filed suit against Irving Music and others, saying he had been materially injured at the time of the catalog's sale (Billboard, Sept. 30, 1989). In April 1992, the Sea Of Tunes suit was settled out of court; Wilson received \$10 million from Irving in return for continuing rights to the song catalog (Billboard, May 2, 1992).

Following the settlement was announced, Love filed suit against Wilson and others, seeking songwriting credit and a share of Wilson's settlement from Irving (Billboard, Aug. 15, 1992). At trial, Love prevailed (Billboard, Dec. 24, 1994), and Wilson agreed to pay \$5 million to Love and to split ownership interests on 35 songs co-written by the pair.

The alleged misconduct of Wilson's former attorneys, James P. Tierney

and James J. Little, was a central issue advanced by Love's side at the trial of his suit. Although Tierney and Little are neither named as defendants in Wilson's present suit nor mentioned by name in the suit, the prompted concern of "Wilson's former lawyers" is cited in the musical's representation in the complaint.

According to Wilson's suit, Billiet, who participated in settlement discussions involving the Sea Of Tunes case in 1992, "failed to properly investigate Wilson's former lawyers' conduct and advice" during both court cases.

Billiet is accused of authorizing payment of more than \$45 million to Wilson's former attorneys for work on the Sea Of Tunes suit, although Billiet knew that the lawyers would be key witnesses at trial and that they were "engaged in numerous discovery misdeeds and acts which ultimately led to the entry of a default judgment and a civil discovery sanction, exclusion of 95% of Wilson's witnesses, and a contempt finding." (Wilson was ultimately represented by other counsel at the trial.)

Wilson maintains that Billiet also failed to pursue a reasonable settlement to Love's claims before the case went to trial.

In one cause of action, Wilson alleges that Billiet and Wilson's ex-attorneys "entered into a conspiracy to

breach their fiduciary duties to their mutual client." The alleged conspiracy included the concealment, suppression, and destruction of documents pertinent to the Love lawsuit, according to the complaint.

David Lovell, of the law firm of Lovell, Lovell, who represents Billiet, says that while Wilson represents Billiet, he has never been served with the suit. "Mr. Billiet's integrity is above reproach . . . We're confident he's done nothing improper and will be vindicated when the judicial process has run its course."

MCA RECORDS LAUNCHES WAY COOL MUSIC

(Continued from page 10)

Sunset Beach, Calif., will have five full-time employees, Karen Holmes, formerly of the Album Network's sister publication, Virtually Alternative, will be director of operations; Paul Masters, former music director/producer at modern rock KITS (Live 105) San Francisco, will be West Coast senior VP of alternative music; Kristen Rola, formerly with RED, will be head of retail marketing; Alex Leon, formerly of Noise Records, will be head of street marketing; and Pauline Pavao, head of KUCI Irvine, Calif.'s "The Sku Family," will be head of publicity.

In addition, Wendy Naylor, who co-founded Mike Jacobs & Associates with Jacobs, was recently hired as VP of alternative music promotion for MCA (Billboard, Aug. 19). At the same time, Michael and Jack Fulmer, Todd Alcott, and Ken Wright to work as regional alternative promotion representatives.

"Together, we have to total of 10 people strictly dedicated to alternative," Jacobs says.

Way Cool's first signings are the Pharcyde, Mr. Mirnings and Bad Batouf, La-based Bucky Sharp.

A Mr. Mirnings EP, titled "Fuck The Scene," was issued Sept. 19 through independent distributor Cargo. The band's "Burn Rubber All Over The World" will be released as a single in late October and will be featured on the soundtrack to the film "Ae Ventura: When Nature Calls," which is due Oct. 31 on MCA.

Jacobs says he will make it a point to give sets time to develop. "All of the artists we have a plethora of labels [at MCA] and a lot of these [alternative] bands," he says. "We have to make sure that our artists are developed to the point that we can bring them to radio just as the right moment comes along, rather than just throwing them at radio."

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS
COLLECTED, COMPILED, AND PROVIDED BY



FOR WEEK ENDING
SEPTEMBER 30, 1995

THIS WEEK	LAST WEEK	CHANGES	SONGS	SONG OR CHART	ARTIST	TITLE	PEAK POSITION
CASH & NORMAN/LYNDON/TING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE)							
1	2	2	62	Hootie & The Blowfish ▲	PLATINUM EDITION (10/16/95) (8 weeks on 1)	CRACKED REAR VIEW	1
2	1	1	8	SOUNDTRACK ▲	MCA 11228* (10/16/95) (8 weeks on 1)	DANGEROUS MINDS	1
3	3	3	14	ALANIS MORISSETTE ▲	MAHOGANY (10/2/95) (10/16/95)	JAGGED LITTLE PILL	3

*** HOT SHOT DEBUT ***							
4	NEW ▶	1	RED HOT CHILI PEPPERS	NARHNR 09153 (45/73) (10/16/95)	ONE HOT MINUTE	4	

5	4	6	44	TLC ▲	LATICE 250000001 (10/16/95)	CRAZYSEXYCOOL	3
6	5	5	6	BONE THUGS-N-HARMONY	ATLANTIC 5102521 (10/16/95)	E. 1999 FOREVER	1
7	7	7	29	SHANIA TWAIN ▲	MERCURY 522986 (10/9/95) (98)	THE WOMAN IN ME	6
8	6	4	5	SOUNDTRACK ▲	DEF JAM 502921 (10/16/95)	THE SHOW	4
9	5	12	12	SILVERCHAIR ▲	EMI 47247-1 (10/16/95)	FROGSTOMP	5

10	NEW ▶	1	LENNY KRAVITZ	VIRGIN 400001 (10/16/95)	CIRCUS	10	
11	8	9	9	JEFF FOXWORTHY ▲	WARNER BROS. 455001 (10/16/95)	GAMES REDNECKS PLAY	8
12	10	15	4	SOUNDTRACK ▲	IVY 6120 (10/16/95)	MORTAL KOMBAT	10
13	12	10	42	BLUES TRAVELER ▲	AMG 542005 (10/15/95)	FOUR	8
14	11	13	73	LIVE ▲	INTERSCOPE 10599-1 (10/16/95)	THROWING COPPER	1
15	13	11	SELENA ▲	LATIN 141231 (10/16/95)	DREAMING OF YOU	1	
16	15	18	13	NATALIE MERCHANT ▲	ELEKTRA 61745/DEG (10/16/95)	TIGERLILY	13
17	16	16	SEAL ▲	ZTT 47510 (10/16/95)	SEAL	15	

18	14	14	DAVE MATTHEWS BAND ▲	ATLANTIC 805001 (10/16/95)	UNDER THE TABLE AND CREAMING	11	
19	19	19	13	ERIC CLAPTON ▲	ATLANTIC 82140 (10/16/95)	HISTORY: PART, PRESENT, AND FUTURE BOOK 1	1
20	18	20	46	BUSH ▲	EMI 5990000000000 (10/16/95)	SIXTEEN STONE	17
21	TRAVIS ▲	THREE	1	TRAVIS ▲	WRASHER 40001 (10/16/95)	GREATEST HITS - FROM THE BEGINNING	21

22	NEW ▶	1	BLACKHAWK ▲	WRASHER 18720 (10/16/95)	STRONG ENOUGH	22	
23	17	8	3	JUNIOR M.A.F.I.A. ▲	UNDISKING BEAT (10/16/95)	CONSPIRACY	8
24	22	23	6	SOUNDTRACK ▲	WALT DISNEY 627674 (10/16/95)	POCAHONTAS	1
25	20	17	5	SOUNDTRACK ▲	ATLANTIC 827599 (10/16/95)	BATMAN FOREVER	5
26	23	26	40	GARTH BROOKS ▲	CAPitol 52689 (10/16/95)	THE HITS	1

27	24	27	WHITE ZOMBIE ▲	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6		
28	23	9	XSCAPE ▲	90 90 DEF 472202 (10/16/95)	OFF THE HOOK	25	
29	26	24	JON MICHAEL MONTGOMERY ▲	JOHN MICHAEL MONTGOMERY 5	5		
30	21	21	9	JODECI ▲	UPTOWN 12598 (10/16/95)	THE SHOW, THE AFTER PARTY, THE HOTEL	2
31	25	22	3	FAITH EVANS ▲	WRASHER 8073300000000 (10/16/95)	FAITH	22
32	27	26	55	BOYZ II MEN ▲	WRASHER 2327 (10/16/95)	II	1
33	40	54	11	FOO FIGHTERS	4000000000000 (10/16/95)	FOO FIGHTERS	23
34	30	34	8	VARIOUS ARTISTS	TOY BOY 1137 (10/16/95)	JOCK ROCKS VOL. 1	30

35	NEW ▶	1	MANNHEIM STEAMROLLER ▲	AMERICAN GRAMOPHILE 1995 (10/16/95)	CHRISTMAS IN THE AIR	35	
36	29	25	7	JIMMY BUFFETT	MARGARITAVILLE 1247 (10/16/95)	BAROMETRIC SOUP	6
37	32	31	6	BRIAN MCKNIGHT	MERCURY 602001 (10/16/95)	I REMEMBER YOU	22
38	31	29	4	MICHAEL W. SMITH	REUNION 0100000000000 (10/16/95)	I'LL LEAD YOU HOME	16
39	34	36	10	SHAGGY ▲	401015* (10/16/95)	BOOMBASTIC	34
40	29	45	15	ALL 4 ONE ▲	972742 (10/16/95)	AND THE MUSIC SPEAKS	27
41	36	43	3	FAITH HILL	WRASHER 400012 (10/16/95)	IT MATTERS TO ME	36
42	33	30	7	KAREN WISE GUEST STARING: TONY STARK (GHOST FACE KILLER)	ONLY BUILD A CLOUD UN... 4		

43	91	41	22	ANNIE LENNOX ▲	WRASHER 2517 (10/16/95)	MEDEUSA	11
44	66	51	11	COLLECTIVE SOUL ▲	ATLANTIC 874745 (10/16/95)	COLLECTIVE SOUL	23
45	80	61	11	LUNIZ ▲	WRASHER 3429 (10/16/95)	OPERATION STACKOLA	22
46	91	46	11	D'ANGELO	EMI 3329 (10/16/95)	BROWN SUGAR	40
47	45	45	4	COLLIN RAYE	EPIC 67033 (10/16/95)	I THINK ABOUT YOU	40
48	41	45	80	WEEZER ▲	4000000000000 (10/16/95)	WEEZER	48
49	52	38	15	THE PRESIDENTS OF THE UNITED STATES OF AMERICA	COLUMBIA 67291 (10/16/95)	THE PRESIDENTS OF THE UNITED STATES	49
50	91	80	3	MONICA ▲	WRASHER 3700640000000 (10/16/95)	MISS THANG	36
51	45	42	15	EAGLES ▲	WRASHER 34735 (10/16/95)	HELL FREEZES OVER	1

52	76	80	89	SOUNDTRACK ▲	MCA 11012 (10/16/95)	PULP FICTION	21
53	49	49	24	MONTELL JORDAN ▲	PARIS 50112 (10/16/95)	THIS IS HOW WE DO IT	22
54	45	42	15	EAGLES ▲	WRASHER 34735 (10/16/95)	PULP FICTION	21
55	45	42	15	EAGLES ▲	WRASHER 34735 (10/16/95)	PULP FICTION	21

56	44	32	11	*** GREATEST GAINER ***			
57	47	44	32	THE CRANBERRIES ▲	ISLAND 5204070 (10/16/95)	NO NEED TO ARGUE	6
58	54	61	4	RUSTED ROOT ▲	MERCURY 522713 (10/16/95)	WHEN I HOPE	55
59	50	59	12	BETTER THAN EZRA ▲	ERTHPA 6173040000000 (10/16/95)	DELUXE	35
60	53	63	84	ALISON KRUESS ▲	ROUNDER 02272 (10/16/95)	NOW THAT I'VE FOUND YOU: A COLLECTION	48

61	48	47	15	RANCID ▲	ERTHPA 61644* (10/16/95)	AND OUT COME THE WOLVES	45
62	73	72	12	SOUL ASYLUM ▲	COLUMBIA 57516 (10/16/95)	DOOKIE	2
63	64	91	22	LORRIE MORRISON ▲	WRASHER 40001 (10/16/95)	LET YOUR DMM LIGHT SHINE	6
64	59	55	12	LORRIE MORRISON ▲	WRASHER 40001 (10/16/95)	GREATEST HITS	46
65	55	52	11	THE GEORGE STRAIT TRIO ▲	COLUMBIA 57400 (10/16/95)	STRAIT OUT OF THE BOX	63

66	79	95	4	SHREKLY CROW ▲	WRASHER 40001 (10/16/95)	I WISH	53
67	70	95	9	THE GEORGE STRAIT TRIO ▲	COLUMBIA 57400 (10/16/95)	REFLECTIONS	46
68	67	73	4	SOUNDTRACK ▲	WRASHER 40001 (10/16/95)	SOUL PAW GRAMMAR	66
69	62	70	9	THE GEORGE STRAIT TRIO ▲	COLUMBIA 57400 (10/16/95)	EMPIRE RECORDS	68
70	73	75	9	THE GEORGE STRAIT TRIO ▲	COLUMBIA 57400 (10/16/95)	EVERGREEN	31

71	76	53	4	TOADIES ▲	INTERSCOPE 6292405 (10/16/95)	RUBBERNECK	53
72	66	68	1	SOLO ▲	WRASHER 40001 (10/16/95)	SOLO	72
73	66	68	1	JEFF FOXWORTHY ▲	WRASHER 40001 (10/16/95)	YOU MIGHT BE A REDNECK IF...	38
74	102	142	4	GOO GOO DOLLS	WRASHER 40001 (10/16/95)	A BOY NAMED GOO	74

75	90	75	9	BRUCE HORNSBY ▲	WRASHER 40001 (10/16/95)	HOT HOUSE	68
76	57	46	17	THE REMBRANDTS ▲	WRASHER 40001 (10/16/95)	LP	23
77	77	86	3	SAWYER BRONSON ▲	WRASHER 40001 (10/16/95)	WANTIN' AND HAVIN' IT ALL	77
78	64	58	4	TWIZT ▲	DEF JAM 62783 (10/16/95)	CONVERSATION	36
79	65	66	51	SHADY ▲	ATLANTIC 82610 (10/16/95)	BRANOV	29

80	61	56	15	REAL MCCOY ▲	WRASHER 40001 (10/16/95)	ANOTHER NIGHT	13
81	67	23	23	SOUNDTRACK ▲	INTERSCOPE 62435 (10/16/95)	FRIDAY	1
82	63	57	23	PRIMUS ▲	WRASHER 40001 (10/16/95)	SMASH	4
83	71	67	5	BLIND MELON	WRASHER 40001 (10/16/95)	SOUPL	26
84	96	76	10	SOPHIE B. HAWKINS	WRASHER 40001 (10/16/95)	WHALER	84

85	87	73	70	THE ROAD HOME	WRASHER 40001 (10/16/95)	NOT A MOMENT TOO SOON	1
86	74	71	70</				

FOR WEEK ENDING SEPTEMBER 30, 1995

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION	ARTIST	TITLE	PEAK POSITION		
LABEL & NUMBER/DISTRIBUTING LABEL SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD				LABEL & NUMBER/DISTRIBUTING LABEL SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD				TITLE		
110	NEW	1	SOUNDTRACK	EPIC 46160/WARNER BROS. 10/00 19.98	ANGUS	116	MARY J. BLIGE	UPTOWN 11150/MCA 10/00 19.98	MY LIFE	
111	103	101	89	NIN INCH NAILS	4AD/INT'L/TYRONE RECORDS 024940 10/00 19.98	THE DOWNWARD SPIRAL	7	NINE INCH NAILS	NOTHIN'VENTURE/10001 95811462 10/00 19.98	FURTHER DOWN THE SPIRAL (EP)
112	82	82	9	SOUNDTRACK	CAPITOL 32617 10/00 16.98	CLUELESS	49	BLACKHAWK	AMERICA 18708 10/00 19.98	BLACKHAWK
113	93	87	25	SOUL FOR REAL	▲ UPTOWN 11125/MCA 10/00 19.98	CANDY RAIN	23	VARIOUS ARTISTS	WALT DISNEY 67955 10/00 16.98	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC
114	NEW	1	JETHRO TULL	CHRYSTAL 25418/WARNER BROS. 10/00 19.98	ROOTS TO BRANCHES	114	ROB STEWART	▲ WINDHE DRUG 45212 10/00 16.98	SPANNER IN THE WORKS	
115	112	112	46	TOM PETTY & THE HEARTBREAKERS	EPIC 47579/WARNER BROS. 10/00 19.98	WILDFLOWERS	6	MARY J. BLIGE	UPTOWN 11150/MCA 10/00 19.98	MY LIFE
116	115	95	96	TOM PETTY & THE HEARTBREAKERS	EPIC 47579/WARNER BROS. 10/00 19.98	GREATEST HITS	5	BETTE MIDLER	ATLANTIC 80332/452 10/00 18.98	BETTE OF ROSES
117	91	97	4	PETRA	WORD AT/2000 10/00 18.98	NO DOUBT	91	SONGTRACK	ABK 832837 10/00 18.98	DON JUAN DEMARCO
118	99	117	4	VARIOUS ARTISTS	WORD 00048/EP 10/00 19.98	MY UTMOST FOR HIS HIGHEST	93	ENIGMA	CHARM 08224/NR 10/00 19.98	MCMXC A.D.
119	NEW	1	M.C. HAMMER	GANT 24633/WARNER BROS. 10/00 19.98	INSIDE OUT	24	TRACY LAWRENCE	ATLANTIC 82565/MCA 10/00 19.98	I SEE IT NOW	
120	117	106	9	TRACY BYRD	MCA 11242 10/00 19.98	LOVE LESSONS	44	STYLIX	AM 545387 10/00 15.98	GREATEST HITS
121	106	12	14	PAULA AUBREY	EPIC 47025/WARNER BROS. 10/00 19.98	HEAD OVER HEELS	18	ORIGINAL LONDON CAST	A&M 8131251/AM 10/00 19.98	PHANTOM OF THE OPERA HIGHLIGHTS
122	111	122	26	ELTON JOHN	POCKET 5261/WARNER BROS. 10/00 19.98	MADE IN ENGLAND	13	ERIC CLAPTON	POLYDOR 8132716/MCA 10/00 19.98	THE CREAM OF ERIC CLAPTON
123	107	110	46	NIRVANA	▲ 096 24271/GEFFEN 10/00 19.98	MTV UNPLUGGED IN NEW YORK	1	QUEEN	ATLANTIC 82654/MCA 10/00 19.98	GREATEST HITS
124	—	—	2	REGINE BELLCOURT	66413 10/00 19.98	REACHIN BACK	123	BROWNSTONE	MU 57623/EPIC 10/00 19.98	FROM THE BOTTOM UP
125	122	106	5	ALABAMA	RCA 66525 10/00 19.98	IN PICTURES	101	JOHN TESH	SEN 052 10/00 19.98	LIVE AT RED ROCKS
126	116	113	81	YANNI	▲ PRIVATE MUSIC 3216 10/00 19.98	LIVE AT THE ACPOLIS	5	TY ENGLAND	TYC 64622 10/00 19.98	TY ENGLAND
127	141	168	7	AL GREEN	THE RIGHT STUFF 3000/CAPITOL 10/00 19.98	GREATEST HITS	127	COUNTING CROWS	▲ S2 24525/GETTER 10/00 19.98	AMBIENT & EVERYTHING AFTER
128	170	123	62	BONE THUGS-N-HARMONY	▲ RUTHLESS 1000/10/00 19.98	CREEPIN ON AH COME UP (EP)	12	BOB JOVIA	MERCURY 526013 10/00 19.98	CROSS ROAD
129	115	104	11	TRIPPING DAISY	ATLANTIC 12412 10/00 19.98	I AM AN ELASTIC FIRECRACKER	95	GIPSY KINGS	NOISE/1000/10/00 19.98	THE BEST OF GIPSY KINGS
130	140	154	4	DEEP BLUE SOMETHING	WATERSHED/INTERSCOPE 52030 10/00 19.98	HOME	130	MADONNA	MAVERICK 07627/WARNER BROS. 10/00 19.98	BELOVED STORIES
131	125	129	148	KENNY G	ATLANTIC 18644 10/00 19.98	BREATHLESS	2	ELASTICA	ATLANTIC 024728/GETTER 10/00 19.98	ELASTICA
132	119	124	196	PEARL JAM	ATLANTIC 47815 10/00 19.98	TEN	2	SAMMY KERSHAW	MURKIN/HARSH 12836 10/00 19.98	HITS, CHAPTER ONE
133	118	116	43	PEARL JAM	ATLANTIC 47815 10/00 19.98	VITALOGY	1	CANDLEBOX	▲ MAVERICK 45313/WARNER BROS. 10/00 19.98	CANDLEBOX
134	133	145	51	R.E.M.	ATLANTIC 48274 10/00 19.98	MONSTER	1	TERRI CLARK	MICRODY 1000/10/00 19.98	TERRI CLARK
135	104	96	12	NEIL YOUNG	▲ REPRISE 49334/WARNER BROS. 10/00 19.98	MIRROR BALL	5	CELINE DION	990 MUSIC 57935/EPIC 10/00 19.98	THE COLOUR OF MY LOVE
136	NEW	1	VARIOUS ARTISTS	IDIOTS GUIDE TO CLASSICAL MUSIC	136	ELAINE	ATLANTIC 12412 10/00 19.98	NOBODY ELSE		
137	155	180	3	TAKE THAT	ATLANTIC 18600 10/00 19.98	THE BEST OF SADE	5	JOHN JACKSON	ATLANTIC 18759 10/00 19.98	NEVERMINO
138	131	141	45	SADE	ATLANTIC 48688 10/00 19.98	CARVED IN STONE	19	ELASTICA	ATLANTIC 024728/GETTER 10/00 19.98	ELASTICA
139	NEW	1	VINCE NEIL	WARNER BROS. 4817 10/00 19.98	HONOR AMONG THIEVES	107	SAMMY KERSHAW	MURKIN/HARSH 12836 10/00 19.98	HITS, CHAPTER ONE	
140	129	126	83	SARAH McLACHLAN	A NETWORK 1475/ARTISTS 10/00 19.98	FUMBLING TOWARDS ECSTASY	50	CANDLEBOX	▲ MAVERICK 45313/WARNER BROS. 10/00 19.98	CANDLEBOX
141	146	175	4	JOAN OSBORNE	BLUE GULL 2126/WARNER BROS. 10/00 19.98	RELISH	141	CELINE DION	990 MUSIC 57935/EPIC 10/00 19.98	THE COLOUR OF MY LOVE
142	126	127	7	BRYAN WHITE	ATLANTIC 61412 10/00 19.98	WHITE BRYAN	120	ALAN JACKSON	ATLANTIC 18759 10/00 19.98	NEVERMINO
143	174	196	61	VINCE GILL	ATLANTIC 1047 10/00 19.98	WHEN LOVE FINDS YOU	6	BOYS ON THE SIDE	ATLANTIC 18759 10/00 19.98	BOYS ON THE SIDE
144	125	123	73	REBA MCENTIRE	ATLANTIC 10994 10/00 19.98	READ MY MIND	2	GURU	ATLANTIC 82654/MCA 10/00 19.98	JAZZMATAZZ VOL II NEW REALITY
145	114	105	51	BROOKS & DUNN	ATLANTIC 18765 10/00 19.98	WAITIN' ON SUNDOWN	15	ENYA	ATLANTIC 18776 10/00 19.98	SHEPHERD MOON
146	130	143	53	ABBA	ATLANTIC 12707/WARNER BROS. 10/00 19.98	GOLD	6	THE JAZZMASTERZ	ATLANTIC 024728/GETTER 10/00 19.98	THE JAZZMASTERZ
147	137	131	67	TRACY BYRD	ATLANTIC 1100 10/00 19.98	NO ORDINARY MAN	30	BROTHER CANE	VIRGIN 95542 10/00 19.98	SEEDS
148	124	130	26	BLESSID UNION OF SOULS	ATLANTIC 2136 10/00 19.98	HOME	78	B.G. KNOCHE	ATLANTIC 12412 10/00 19.98	REAL BROTHERS
149	121	128	29	BRUCE SPRINGSTEEN	ATLANTIC 67059 10/00 19.98	GREATEST HITS	1	TRAVIS	ATLANTIC 12412 10/00 19.98	GARAGE
150	105	93	33	SPENCE	ATLANTIC 578000/LIBRARY 10/00 19.98	ROTTING PRINCESS	58	MAD SEASON	ATLANTIC 67057 10/00 19.98	ABOVE
151	154	154	5	EDWIN MCCAIN	ATLANTIC 10270 10/00 19.98	HONOR AMONG THIEVES	107	WADE HAYES	COLLEGE 66412 10/00 19.98	OLD ENOUGH TO KNOW BETTER
152	161	145	17	JON B.	YAH 10550/MUSIC 6436/EPIC 10/00 19.98	BONAFIDE	79	GEORGE JONES & TAMMY WYNETTE	MCA 11248 10/00 19.98	ONE
153	178	114	12	PHISH	ELATION 6177789 10/00 19.98	A LIVE ONE	18	GIN BLOSSOMS	A&M 21503 10/00 19.98	NEW MISERABLE EXPERIENCE
154	129	109	16	NAUGHTY BY NATURE	TOUCH BOY 1111 10/00 19.98	PoVERTY'S PARADISE	3	JOHN BERRY	CAPITOL 78495 10/00 19.98	STANDING ON THE EDGE
155	142	133	16	THE CRANBERRIES	ATLANTIC 51416 10/00 19.98	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18	UMA KOGA	66577 10/00 19.98	YOU'D PREFER AN ASTROAUT
156	—	—	—	—	—	—	200	SOUNDTRACK	ATLANTIC 67056 10/00 19.98	POCAHONTAS SING-ALONG (EP)

TOP ALBUMS A-Z (LISTED BY ARTISTS)

1px	96	Bronstone	ATLANTIC 12412 10/00 19.98	Jeff Buckley	ATLANTIC 11150 10/00 19.98	John John	ATLANTIC 12412 10/00 19.98	Monica	ATLANTIC 12412 10/00 19.98	The Presidents Of The United States
31	145	John John	ATLANTIC 12412 10/00 19.98	Kenny G	ATLANTIC 11150 10/00 19.98	Joseph M.J.A.	ATLANTIC 12412 10/00 19.98	Primus	ATLANTIC 12412 10/00 19.98	EDITION
Abba	101	Bronstone	ATLANTIC 12412 10/00 19.98	Vince Gill	ATLANTIC 11150 10/00 19.98	Sammy Kershaw	ATLANTIC 12412 10/00 19.98	Reprise	ATLANTIC 12412 10/00 19.98	EDITION
Pearl Jam	131	John John	ATLANTIC 12412 10/00 19.98	Eric Clapton	ATLANTIC 11150 10/00 19.98	Tom Jones	ATLANTIC 12412 10/00 19.98	Queensryche	ATLANTIC 12412 10/00 19.98	EDITION
1px	100	Bronstone	ATLANTIC 12412 10/00 19.98	George Clinton	ATLANTIC 11150 10/00 19.98	Armen Manookian	ATLANTIC 12412 10/00 19.98	David Lee Roth	ATLANTIC 12412 10/00 19.98	EDITION
1px	104	John John	ATLANTIC 12412 10/00 19.98	Los Lobos	ATLANTIC 11150 10/00 19.98	Armen Manookian	ATLANTIC 12412 10/00 19.98	Ednasound	ATLANTIC 12412 10/00 19.98	EDITION
1px	104	Bronstone	ATLANTIC 12412 10/00 19.98	Los Lobos	ATLANTIC 11150 10/00 19.98	Armen Manookian	ATLANTIC 12412 10/00 19.98	Ednasound	ATLANTIC 12412 10/00 19.98	EDITION
1px	104	John John	ATLANTIC 12412 10/00 19.98	Los Lobos	ATLANTIC 11150 10/00 19.98	Armen Manookian	ATLANTIC 12412 10/00 19.98	Ednasound	ATLANTIC 12412 10/00 19.98	EDITION
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DVD STANDARD RAISES NEW ISSUES

(Continued from page 1)

two-hour features per side.

Although DVD lacks the recording feature of VCRs, most observers say that it will have an impact.

"It's not looking like the trend out there in VCR usage," says Johnson, "but I find that each year has seen less and less recording being applied," says Mike Fidler, senior VP of new technology and strategic planning for Pioneer Electronics. "The most dominant, and in a lot of cases exclusive, use of the product is for playback of recorded material."

The availability for recordable discs and hardware will be available sometime in 1997, says a Sony spokesman in Tokyo. "Actual product introduction depends not just on technology issues, but on marketing issues as well."

Future recordable DVD units will be backward-compatible, according to a U.S. spokesman. The first generation DVD players would require reprogramming in order to play discs made on a consumer DVD recorder.

Retailers and film studios are rapturous over the opportunities presented by the compromise, which ended an eight-month confrontation that threatened to get nastier as both sides got into legal battles to protect their interests.

But key questions abound, including the date that DVD will actually arrive in stores, player prices, and what it will cost suppliers to establish a retail beachhead. Some answers, such as the format name and final specifications, are due soon. Others won't be known for a year or more.

For now, the studios can now

concentrate on the more immediate task of selecting titles and price points for their first DVD releases, most of which will be aimed at the burgeoning sell-through trade. "We're approaching that stage," says Warner Home Video president Warren Leiberman; Toshiba/Timex's DVD spokesman, David Sacks, is working energetically for a single platform.

Five hundred features from Warner, Sony's Columbia Pictures unit, and MGM/UA have already been committed. More are expected from MCA and Paramount, both DVD supporters, and Disney, which has a deal with Fox, and Disney, which has both feature-length DVD players and video games, and computer software are supposed to arrive by stores by the fourth quarter of 1996. Guy Johnson, VP of worldwide DVD for Thomas Multimedia, says that RCA-brand machines will be on sale, says Sept. 2, 1996.

Says Tom Warden, president Carl Icahn's "shockingly" sure of a mid-to-late-1996 debut. "Everyone would like to see [DVD] targeted for Christmas," he says, which means players have to be heading toward retailers by August or September.

However, the agreement that is being signed, Sony/Philips' Tom Warden says, is no guarantee that this target will remain intact. Already there are decidedly different opinions about street dates. Philips NV may not have its unit out before early 1997, according to executive VP Henk Boot.

It will be five years before DVD is established at retail, Boot says. Toshiba says the agreement requires new computer chips and the integration of Sony/Philips' signal modulation technique, which could set back mid-1996 delivery.

Pricing is a big puzzle. Johnson is adamant that RCA stick to its \$499 suggestion, while others believe that consumers yet sufficient to embrace the margins of retailers who make "no profit from a \$99 VCR," Johnson adds,

"They can make money, and every retailer I've talked to embraces this wholeheartedly."

A Toshiba spokesman agrees that \$500 was "one guideline, but at this moment we have not decided on any pricing strategy." Sony, which has never specified a price, backed away from the one being considered by Thomson. "The \$500 figure is aggressive based on costs," he says.

A higher price will dent acceptance, making Johnson's prediction of 2 million players sold in the first year of availability unlikely. Suggested list of \$499 "is almost essential if it's going to be successful," says Richard Wilkinson, president of Optical Disc Corp., which makes mastering equipment for replicators.

"But I think it's going to be tough," he adds, unless hardware vendors are willing to absorb some of the wholesale cost.

COSTLY DISC MANUFACTURING

The same, Wilkinson says, is true for discs. Until retail volume exceeds 1,000 copies per title, replicators likely will need to charge \$100 per disc. His estimates, the cost of a DVD master will be \$1,000, twice that of one used to press CDs; the manufacturing cost of a DVD disc could top \$2, three times a CD. If a title drops below 1,000 units, manufacturing costs are "out of sight," Wilkinson says.

Hollywood has no choice but to prime the pump. Wilkinson says the situation reminds him of the early days of laser discs, when a few dozen copies of titles were pressed. "It's a Catch-22," he says: "You've got to make a lot of copies to get the price down, yet there's no demand for a lot of copies."

Also, retailers will need a wide selection to build substantial DVD ownership. Initially, "vendors are caught between a rock and a hard place," he says, noting that the vast majority of replicators who want to cash in on DVD demand. Optical Disc has been contacted by 15-20 companies in the U.S. and "dozens" worldwide since the single-standard agreement, Wilkinson claims.

"There was no way they were going to make an investment until there was light at the end of the tunnel," he says. "Now that the VHS/CATV inquires dealt with DVD movies, the rest with computer applications."

Trade sources indicate that the two largest tape duplicators, Rank Video Service America and Technicolor Videocassette Services, are interested in DVD.

ENTHUSIASM, WITH CAUTION

The format hasn't done so well to alert the music industry to DVD. Kim Broadhurst, a market research analyst for Verity Group in Fullerton, Calif., says Verity's current survey of 1,000 consumers indicates that 44% are aware of DVD, well ahead of the aware-

ness for home satellite dishes, another hot product. Most respondents aren't quite sure what DVD does, but Broadhurst says that confusion is about the cost. "It's CD-ROM, CD-I, and the Internet. 'They all need to explain themselves better,' she says.

That holds for retail as well. Video, music, and discount chains contacted by Billboard responded enthusiastically to the agreement. "It's the only logical choice for the industry," says Steven L. Miller, president of VP for 500-store franchisee West Coast Entertainment. "Now we have the opportunity to get a spike in our industry, like the music industry had with CDs."

However, retailer reservations won't be eased and they see the level of commitment from hardware and software vendors. Co-op and market developer support to reconfigure stores, built to house VHS, would help. "There's a lot more groundwork that needs to be covered on packaging, how many titles are coming out, and what are the tie-in promotions with the hardware," says Joe Fagano, video buyer for the 213-store Best Buy chain.

The Video Software Dealers Assn. has already suggested a DVD jewel box the size of a standard tape box and will meet with the studios again to hammer out a packaging standard.

Mike Dungan, of the 405-store Camelot chain, says his biggest concern is sluggish product flow. "My worst

fear is that we'll see a studio release six titles in one month and then nothing."

MCA Home Video president Louis Feuerstein sees a bright future. The studio, he says, has been meeting with hardware companies for nearly a year to plan the launch of DVD.

"Every effort will be made to make the launch of DVD the most exciting that consumers have ever seen," Feuerstein says. "In order to accomplish this task, we need the support and flexibility of the hardware, software, and retail channels of our business."

Assistance in preparing this story was provided by Steve McClure in New York and Marilyn Gillen in Los Angeles.

HIGH-DENSITY DISCS

(Continued from page 1)

kilobits and will contain 20 or 24 bits of information—significantly higher than the 16-bit standard for music-only discs.

Although the difference in sound quality between a conventional CD and a high-density disc may be subtle or imperceptible to most listeners, audio professionals regard the upgrade as a breakthrough that will yield a far-improved product.

The difference between 20 [bit] and 16 is enormous, so high density will just blow the door open," says Ed Royenthal, president of New York-based CD-ROM developer Reel Entertainment and a high-density advocate.

Besides improved audio resolution, high-density discs will also offer the capability of storing several hours of music on a single disc, potentially revolutionizing the reissues market. Executives at catalog-oriented labels interviewed for this story say it is too early for them to comment on the potential for the new technology, but they acknowledge that the format is bound to have a profound effect on their business.

Even if high-density discs spark another CD-reissue craze, consumers need not worry that their old CDs will become worthless, according to Rick Marquardt, Jr., VP of optical media production operations at Specialty Records Corp., Warner Music Group's CD-manufacturing operation in Olyphant, Pa. It is understood that today's discs will play on tomorrow's high-density machine.

Furthermore, a proposed "hybrid disc" will allow older CD players to read the audio portion of high-density discs, guaranteeing continuity between the current CD and its likely successor. It will not be possible, however, for conventional CD players to exploit the interactive and storage-capacity potential of high-density discs.

Ian Clegg, Warner Music Group is interested in the music aspect, "We're looking to a technology-working group in the music industry for advice on the music format. It's certainly been part of our technology discussion to date."

It is unclear at present time what impact the high-density CD will have on the music industry. It will not be able to play on existing CD players, which also processes interactively between the audio and computer worlds.

Royenthal says, "With enhanced CDs, you have a constant constraint of memory. But with [high density], we'll have virtually unlimited space. It's going to make our job a lot easier."

Given that the coalition supporting high-density technology is positioning

(Continued on next page)

Wide-Ranging Possibilities For DVD Products

Manufacturers Plan Variety Of Hardware, Software

■ BY MARILYN A. GILLEN

LOS ANGELES—While those consumers who have heard of digital videodisc technology probably think of it as a next-generation VCR, the hardware and software companies already drawing up plans to exploit the underlying "high-density CD" technology have much bigger things in mind, ranging from the possibilities of computer and/or-based products.

The products could include a film-a spinoff PC game, and an audio soundtrack, all on a single disc. A live-action game that currently chews up seven CD-ROMs could be served on one player, with a side of director's notes and actor's bios, to boot.

Or a movie could play on a computer decked out with a new high-density CD-ROM drive or, potentially, on dedicated higher-end DVD units attached to Bell's "enhanced" CD, or multimedia albums, which will be supported by the whole embrace standard in whatever form it is implemented.

"Given what is happening with the computer and entertainment computing, we recognized that the new product would have to serve the needs of the computer-based applications, as well as the TV-based applications," says Alan Bell, a research staff member at IBM's Almaden Research Center. Bell is also chairman of the computer industry's Technical Working Group, an ad hoc committee that is charged with addressing the computer industry's needs and desires for the new DVD format.

An underlying issue is "intercom-

patibility," according to Bell, meaning that any next-generation disc will potentially be playable in any set-top device that can read a standard CD-ROM.

It is expected that initial products will skew in two distinct keys: "living room" units keyed to the playback of movies, and external drives designed for freedom for content creators and a wider market for their content," Bell says.

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Each category will have its own subset manufacturers say. On the set-top side, Bell envisions a combination unit to a "discrete" unit, a combination unit that will play both DVDs and CD-ROMs, made by manufacturers, but Bell notes that one requirement on the computer industry's wish list is low cost of entry.

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For the computer industry, a clear desire right now is for a larger storage capacity for the increasingly complex consumer entertainment products being produced, which often include high-quality video.

"One of the toughest things for producers of products like Microsoft's 'Encarta' is figuring out how to squeeze a certain number of bits onto a CD-ROM," says IBM's Bell. "There is a limit to how many megabytes you have, and video in particular eats up megabytes at an alarming rate. But now this pith plot becomes a gallon."

Craig Alexander, assistant GM of the Specialty Publishing division of Speciality Records Corp., Warner Music Group's CD-manufacturing operation in Olyphant, Pa. It is understood that today's discs will play on tomorrow's high-density machine.

While greater capacity is always a plus, it is also a concern for the software industry, says Rich Bowers, executive director of the Optical Publishing Association.

"The bottom line is, you are going to have to ask the consumer to acquire a different box," Bowers says. "And to last thing the publishing community wants to see is that somebody ends up with control of there's not enough room to put all the content in."

"We're going to have to ask the consumer to acquire a different box," Bowers says. "And to last thing the publishing community wants to see is that somebody ends up with control of there's not enough room to put all the content in."

"They are thrilled that a single format has been decided upon and happy with the potential it offers, but marketplace acceptance is a whole different thing."



PIRACY IN CHINA NOT DISSIPATING

(Continued from page 1)

the journey has left the world-music industry feeling that there is still a very long way to go.

China's first China completed the six-month anti-piracy enforcement period agreed upon in February with the U.S. Trade Representative (Billboard, March 11). However, both the American and European record industries say the results are "disappointing."

The USTR agreement will allow it to extend its efforts to include all nations trading with the country. During the enforcement period, the agreement stipulated that Chinese authorities were to take firm control of the country's CD plants and stop them from pressing unlicensed product.

Specifically, the authorities should have ensured that all new music including Source Identification (SID) codes in their pressings. This code allows each disc to be traced back to its point of manufacture. In addition, it was intended that plant should press product only after being given approval to do so by the Chinese National Copyright Administration.

In a related provision, the Chinese promised to strengthen censorship provisions and new rules on Western companies establishing new marketing and distribution operations.

However, Ni Garnett, director general of international labels body IFPI, says, "I am concerned and disappointed in that we know there are plants operating without the SID code."

IFPI has been advising the National Copyright Administration on titles that could be cleared for manufacture, and Garnett says, "Even in areas where we have not been contacted to verify any titles. We draw the conclusion that nobody has set up a verification process at all, so none of these titles are being verified, as far as we know."

Jay Berman, chairman of the Recording Industry Assn. of America, adds, "It's clear what is at the core of the issue, what is it that's misleading? If they're producing foreign repertoire, which is a good thing to guess, they're doing it without going through the verification procedure."

Garnett sums up the effectiveness of the enforcement period by saying, "In short, nothing has happened." In fact, what has happened so far didn't mean an agreement of this magnitude to make it happen.

Nonetheless, Garnett says that the Chinese authorities are "still acting in good faith" but have had difficulty implementing the measures with provincial authorities.

"Whatever they agree in Beijing is extremely difficult to implement in the provinces," he says, "particularly when you haven't got the resources to do what has to be done."

Garnett says IFPI is not giving up on the policies and feels that the authorities in China are not trying to alter the objectives of the agreement.

To assist the enforcement process,

IFPI has allocated \$1.5 million. This will not only pay for expertise and the establishment of an anti-piracy task force but will provide grants to help with basic equipment, such as fax machines, for easier access to the copyright administration when clearing pressing orders.

Garnett says, "This is far and away the biggest contribution any industry has made to this problem. We have asked the Chinese authorities to tell them of our commitment to tell the next step for the American and European industries is to keep up the momentum via their respective governments. Berman says he is telling the USTR that "a very critical moment" is being approached.

He may not be suggesting that what should have been anticipated by now, but that "the process should be well under way, and we see that in a couple of very key areas it's not."

The European Union ambassador in Beijing has written to the Chinese government to reinforce the IFPI's concerns over piracy.

Of course, even to both the IFPI and RIAA is the Chinese government's desire in publishing regulations regarding joint-venture companies. At present, Western record companies are limited to production and manufacture. However, they are eager to gain direct access to the market by establishing joint-venture distribution and marketing operations with Chinese firms (Bill-

board, May 18).

The government has appeared reluctant to allow this to happen because it fears that it would diminish its control over what product is presented to consumers.

At the signing of the agreement with USTR, the Chinese authorities said the new joint-venture law would be in place by the end of this month. Although this will not happen, the government is expected to make an announcement on progress this week.

However, Garnett says there will be

no progress on that front until the beginning of next year.

Later this month, the authorities are expected to release a view on the possibility of dissolving the China National Publications Import & Export Corp., the organization with a monopoly on importing international repertoire.

Assistance in preparing this story was provided by Bill Holland in Washington, D.C., and Mike Levin in Hong Kong.



by Geoff Mayfield

Yo-Yo Hootie & the Blowfish rise to No. 1; they get pushed back. The band members No. 1, fall two spots, then climb back to the top slot. That was the summer's pattern, as it should surprise no one that, despite a 3% decline, Hootie and company manage to surpass the "Dangerous Minds" soundtrack to log their debut album's eighth week atop The Billboard 200. Hootie's "Cracked Rear View" has been in the top 10 every week since the Feb. 25 issue and has not been lower than No. 3 since April 8. With a new single making its way to radio, Hootie's hooligans could stretch their stay in the top 10 even longer, despite the heavy traffic that comes this time of year.

With approximately 167,000 units for the week, Hootie leads the No. 2 "Dangerous Minds" (156,000 units) by a 7% margin. The self-growing sales for freshies Alanis Morissette's (155,000 units) are a whisker behind No. 2.

FRESH JUICE: Although Hootie's familiar face stands above The Billboard 200, this week's chart has its share of pizza, including the top 10 bows of Red Hot Chilli Peppers' No. 4 (138,000 units) and Lemmy Kilmister's (No. 10, more than 65,000 units); respectable bows at Nos. 21 and 22, respectively, by country acts Trinity (39,000 units) and sophomore band BlackHawk; a worthy and controversial nod by new Christmas album; and a noteworthy debut of a boxed set.

CHRISTMAS IN SEPTEMBER: Can you imagine almost 26,000 consumers buying a Christmas album two months before Thanksgiving? Well, believe it, because Mannheim Steamroller's third seasonal set is standing tall at No. 35 on The Billboard 200. This early bow is just one indication that this will be one of the key records to watch during the fourth-quarter crunch. American Grungehouse has already received more than 3 million orders; when you consider that Kenny G's 1993 Christmas title moved 3 million units according to SoundScan, in about seven weeks, Mannheim made its first-week numbers with sales coming from Target and Musicland stores; it will have special pricing at other accounts later in the season. The Steamrollers' first two Christmas albums, which debuted in 1984 and 1988, have each sold more than 4 million units to date.

BOXING DAY: Prior to this week, only 16 boxes have bowed on The Billboard 200 since the chart began using SoundScan data in May 1991—and that tally includes Prince's "The Big Picture" and Hitler's "Mein Kampf." Now, however, it looks like a record is being broken in a boxed format. Of those 16, only one has been by a country act, but thanks to steady Texas州长 George Strait, you can bump those totals up to 17 and two. With 14,500 units, Strait enters the big chart at No. 63, which stands out as the fourth-highest debut by a box in the SoundScan era. The only ones to debut higher were the aforementioned Prince collection (No. 19) and audio/video combos by Metallica (No. 26 in 1993) and Queen/Prince (No. 35 in 1991).

GOOD AND BAD NEWS: The bad news is that the week's unit sales for all albums and cassettes are down from last week's figures and, more importantly for music retailers, down from the comparable 1994 week (see "Market Watch," page 110). Why does the week fall short of the one we had a year ago? Because that week's chart included a No. 1 debut by Eric Clapton, a No. 3 bow by Anita Baker, entry of the Notorious B.I.G. at No. 15, and top 50 debuts from Peter Gabriel, Sinéad O'Connor, and Nanci Griffith. What's the good news? This week's readers would have been even softer had it not been for the above-mentioned chart-topping debut by Strait. The bow of Nashville sophomore Tim McGraw and a hit set from pop vet Michael Bolton. Based on early retail feedback, it looks as though McGraw will enter the same neighborhood as the Chili Peppers did this week (which would give him the No. 1 slot on the country list); Bolton will climb in near where Kravitz bows.

STRINGS AND REEDS: "The Idiot's Guide To Classical Music" holds No. 1 on The Billboard Top Opera/Classical chart and others. The Billboards' No. 29 is No. 128. Credit to a special promotion at the New York City budget-priced sampler ranks No. 4, chivalrous Measha Brueggergosman, the premiere of "Beverly Hills, 90210" helps sales almost triple for Dave Kotz, who re-enters this week's unpublished Top Contemporary Jazz Albums list at No. 10.

MUSIC EXECUTIVES PONDER HIGH-DENSITY DISC'S POTENTIAL

(Continued from preceding page)

it as a catch-all product for the audio, video, and computer industries, presumably the product is designed to appeal to people who are not necessarily狂热者 for music, movies, and games. However, how quickly—or whether—high-density discs will supplant existing formats is anybody's guess, according to industry leaders.

Roy Neisdal estimates it would take three to four years for high-density discs to achieve critical mass. "That still leaves a tremendous window for CD-ROM," he says.

One record label president is skeptical of the new technology's potential as a primary sound carrier. "I realize that [high density] could supersede the CD, but I bet you it won't happen,"

he says. "I don't think labels are going to want to confuse the consumer and tell them what they've been buying all along is not what it is."

The executive believes that there might be a few audiophile labels that take advantage of the new format, but I don't think the majors are going to shift their whole catalog."

However, the major proponents of high-density technology are positioning it as the format of the future.

"The high-density format is the single most exciting technological development for our industry since the compact disc, and it will prove a bonanza for consumers as well," says Sony Music Entertainment president/COO Thomas Motola. "This new format will pave the way to new horizons for the high generation of creative artists and creative new opportunities for maximizing their music and video catalogs, since high-density CD players will be backward-compatible and will

be able to read today's compact discs, CD-R discs, and other optical discs," says Bob Sherwood, senior VP of new business development at Sony New Technologies. "It's going to be spectacular. It's safe to say this will be the next-generation audio sound carrier."

Whatever happens, when it happens, it will be a logical migration from CD as we know it, and backward compatibility will be built into it. There's no fear that we're going to scare off the next generation of CD buyers."

Still at issue are the price of the proposed format—which sources say has yet to be determined—and the possibility of home recordability. While the new generation of creative artists and creative new opportunities for the evolution and incorporation of recordability, there are no immediate plans to introduce a disc format that could record audio or video, according to sources.

FRESH JUICE: Although Hootie's familiar face stands above The Billboard 200, this week's chart has its share of pizza, including the top 10 bows of Red Hot Chilli Peppers' No. 4 (138,000 units) and Lemmy Kilmister's (No. 10, more than 65,000 units); respectable bows at Nos. 21 and 22, respectively, by country acts Trinity (39,000 units) and sophomore band BlackHawk; a worthy and controversial nod by new Christmas album; and a noteworthy debut of a boxed set.

CHRISTMAS IN SEPTEMBER: Can you imagine almost 26,000 consumers buying a Christmas album two months before Thanksgiving? Well, believe it, because Mannheim Steamroller's third seasonal set is standing tall at No. 35 on The Billboard 200. This early bow is just one indication that this will be one of the key records to watch during the fourth-quarter crunch. American Grungehouse has already received more than 3 million orders; when you consider that Kenny G's 1993 Christmas title moved 3 million units according to SoundScan, in about seven weeks, Mannheim made its first-week numbers with sales coming from Target and Musicland stores; it will have special pricing at other accounts later in the season. The Steamrollers' first two Christmas albums, which debuted in 1984 and 1988, have each sold more than 4 million units to date.

BOXING DAY: Prior to this week, only 16 boxes have bowed on The Billboard 200 since the chart began using SoundScan data in May 1991—and that tally includes Prince's "The Big Picture" and Hitler's "Mein Kampf." Now, however, it looks like a record is being broken in a boxed format. Of those 16, only one has been by a country act, but thanks to steady Texas州长 George Strait, you can bump those totals up to 17 and two. With 14,500 units, Strait enters the big chart at No. 63, which stands out as the fourth-highest debut by a box in the SoundScan era. The only ones to debut higher were the aforementioned Prince collection (No. 19) and audio/video combos by Metallica (No. 26 in 1993) and Queen/Prince (No. 35 in 1991).

GOOD AND BAD NEWS: The bad news is that the week's unit sales for all albums and cassettes are down from last week's figures and, more importantly for music retailers, down from the comparable 1994 week (see "Market Watch," page 110). Why does the week fall short of the one we had a year ago? Because that week's chart included a No. 1 debut by Eric Clapton, a No. 3 bow by Anita Baker, entry of the Notorious B.I.G. at No. 15, and top 50 debuts from Peter Gabriel, Sinéad O'Connor, and Nanci Griffith. What's the good news? This week's readers would have been even softer had it not been for the above-mentioned chart-topping debut by Strait. The bow of Nashville sophomore Tim McGraw and a hit set from pop vet Michael Bolton. Based on early retail feedback, it looks as though McGraw will enter the same neighborhood as the Chili Peppers did this week (which would give him the No. 1 slot on the country list); Bolton will climb in near where Kravitz bows.

STRINGS AND REEDS: "The Idiot's Guide To Classical Music" holds No. 1 on The Billboard Top Opera/Classical chart and others. The Billboards' No. 29 is No. 128. Credit to a special promotion at the New York City budget-priced sampler ranks No. 4, chivalrous Measha Brueggergosman, the premiere of "Beverly Hills, 90210" helps sales almost triple for Dave Kotz, who re-enters this week's unpublished Top Contemporary Jazz Albums list at No. 10.

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Jeff Serrette

Pilz Head Arrested After Financial Investigation

MUNICH—Reiner Pilz, head of the troubled Pilz group of CD-preressing companies, has been arrested here and is held in pretrial confinement according to chief public prosecutor Bernhard Bremer.

The public prosecutor's department would not specify the potential charge that Pilz might face, saying only that Pilz was arrested following investigations into his companies' accounts and financial positions. The department says that offices and premises facilities have been searched.

Meanwhile, Pilz receiver Jobst

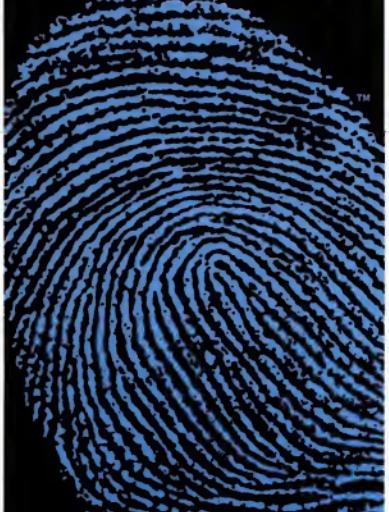
Welleinack says he is conducting negotiations with five companies for the partial or complete takeover of the group's CD-preressing activities.

Welleinack says he is holding off filing charges against Pilz pending the outcome of the investigation. He says that Pilz's assets worth 60 million marks (\$43.5 million).

WOLFGANG SPARKH

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MUSIC WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

1994 1995

TOTAL	450,197,000	450,570,000 (UP 0.1%)
ALBUMS	380,910,000	384,282,000 (UP 0.9%)
SINGLES	66,288,000	69,386,000 (DN 4.5%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

1994 1995

CD	221,067,000	247,146,000 (UP 11.8%)
CASSETTE	159,337,000	136,570,000 (DN 14.3%)
OTHER	406,000	568,000 (UP 39.4%)

OVERALL UNIT SALES THIS WEEK

11,709,000

LAST WEEK

11,633,000

CHANGE

UP 0.6%

THIS WEEK
1994

12,385,000

CHANGE

DOWN 5.4%

ALBUM SALES THIS WEEK

9,558,000

LAST WEEK

9,614,000

CHANGE

DOWN 0.6%

THIS WEEK
1994

10,570,000

CHANGE

DOWN 9.6%

SINGLES SALES THIS WEEK

2,151,000

LAST WEEK

2,019,000

CHANGE

UP 6.5%

THIS WEEK
1994

1,815,000

CHANGE

UP 18.5%

TOTAL YEAR-TO-DATE SALES BY STORE TYPE

	1994	1995	CHANGE
MAJOR CHAIN	199,291,000	222,719,000	UP 11.7%
CHAIN	62,713,000	56,876,000	DOWN 9.3%
INDEPENDENT	62,273,000	60,123,000	DOWN 0.5%
MASS MERCHANTS	125,920,000	110,851,000	DOWN 11.9%

COMPILER FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

No 'Fantasy': Mariah Debuts At No. 1

MARIAH CAREY'S "Fantasy" comes true this week as the first single from her "Daydream" album enters the Hot 100 at No. 1. It's the second single in chart history to enter at the top (after Michael Jackson's "You Are Not Alone") and the first by a female artist since Janet Jackson is the female to debut in the top 10.

"Fantasy" is Carey's ninth No. 1 single, all collected in this decade (beginning with "Vision Of Love" just over five years ago). As of this week, Carey has been No. 1 on the Hot 100 for a total of 29 weeks.

"Fantasy" is Carey's third one-word No. 1 hit in a row, following "Vision Of Love" (No. 1 for 11 weeks) and "One" (No. 5 overall, along with "Someday" and "Emotions"). And as icing on the cake, "Fantasy" also debuts at No. 1 on Hot R&B Singles and Hot Dance Music/Maxi-Singles Sales.

In the U.K., "Fantasy" debuts at No. 4. Two other current U.S. hits also debut in the U.K. top 10: "Boombastic" by Shaggy is new at No. 1 and "Runaway" by Bruce Springsteen is No. 6, the same position where he debuted in chart history in the U.S. Michael Jackson's "You Are Not Alone," there are four titles in the top 10 of both countries. It's been a long time since the musical tastes of America and Britain have been so convergent. The last time there were more identical titles in the U.S. and U.K. top 10s was April 9, 1994, when there were five songs on both lists. The songs were "Streets Of Philadelphia" by Bruce Springsteen, "The Most Beautiful Girl In The World" by the artist formerly known as Prince, "The Star" by Ace Of Base, "Without You" by Mariah Carey, and "Whatta Man" by Salt-N-Pepa featuring En Vogue.

This week's U.K. top 10 shows more signs of American influence: Michael Bolton is No. 10 with "Can I Touch You ... There?" which held at No. 27 in the U.S., and the Rembrandts are No. 5 with "I'll Be There For You," the theme from NBC's "Friends" (broadcast in the U.K. on Channel 4), which is No. 18 on the Hot 100.

THERE AT LAST: If the last sentence of the above paragraph surprised you, you are not alone. It's true—long live the Rembrandts debut on the Hot 100 with "I'll Be There For You." How did this happen?

The single, a song that could have been a contender for the No. 1 record of 1995 if it had been released a few months ago when it had enough radio play to reach No. 1 on the Hot 100 Airplay chart. Because it was not commercially available in one of the formats that counts toward sales, it did not chart on the Hot 100.

As a follow-up to this airplay smash, EastWest has released a single from the group's latest album, LP "The House Is Not A Home," featuring "I'll Be There For You" as a B-side. If both sides of a single receive airplay, both are listed on the Hot 100, with the title receiving the most airplay listed first. Because "I'll Be There For You" is way ahead of "House" in airplay, it is listed as the A-side on the Hot 100.

The challenge for the single will be to maintain its upward momentum while "I'll Be There For You" moves down the airplay chart. It will be ironic if the record doesn't move up to No. 18 in the next few weeks, as "The Way It Is," Billie Jean, No. 14 from 1991, as the Rembrandts' most successful chart title, despite the massive popularity of the "Friends" song.

CHART BEAT



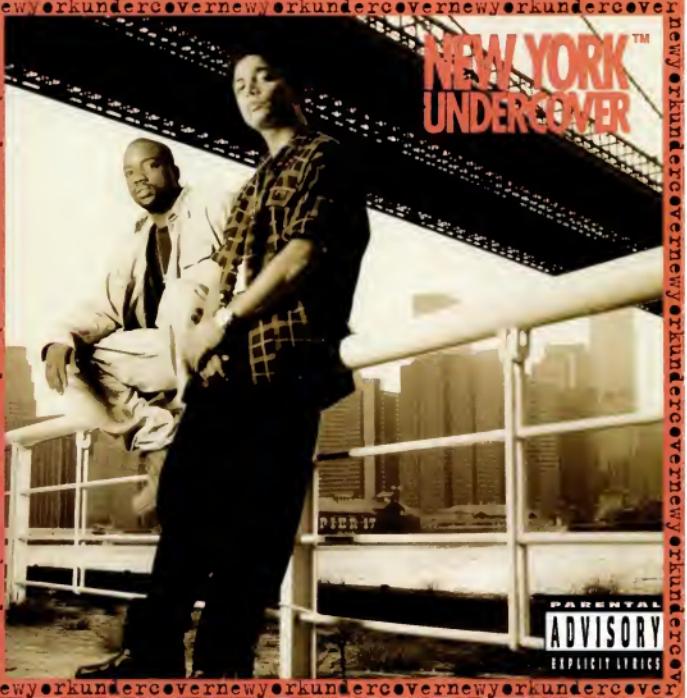
by Fred Bronson

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SEE PAGE 71

Smashing Pumpkins Shatter Doubts On Virgin Double Set

■ BY CRAIG ROSEN

LOS ANGELES—On Oct. 24, Virgin Records will release the Smashing Pumpkins' "Mellon Collie And The Infinite Sadness," a sprawling, two-CD opus of new material that will likely separate the Chicago-based band from alternative rock peers.

It's a risky move for the Pumpkins. In the CD era, double-disc packages are usually reserved for greatest-hits sets or five albums, not 28 new songs. In fact, few rock artists have dared to release so much new material at once since the CD became the dominant configuration for recorded music.

In 1991, Columbia and Geffen released, respectively, Bruce Springsteen's "The Ghost Of Tom Joad" and "Town" and Guns N' Roses' "Use Your Illusion I" and "Use Your Illusion II."

But rather than issuing the albums as double CDs, both labels opted to put them out as separate single-disc hits. "Both of those are one of modern rock's brightest commercial and artistic forces," The Pumpkins' last studio album, 1993's "Siamese Dream," has sold more than 3.4 million copies in the U.S., according to SoundScan.

Over in the U.S., the Pumpkins have had success in Canada, where "Siamese Dream" has been certified quadruple-platinum (400,000 units). The band has also achieved platinum sales in Australia (70,000).

(Continued on page 120)

SMASHING PUMPKINS

EU's Int'l Oddity: Trans-Shipment

■ BY JEFF CLARK-MEADS
AND MARC MAES

LONDON—The first high-profile test of the practical effects of Europe's new trans-shipment phenomenon is now taking place.

Under the European Union's newly established open borders, retailers in any EU country can purchase their stock from any supplier in the 17 EU

(Continued on page 121)

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NEWSPAPER

IN MUSIC NEWS



Producing 'Love' With
Arista's Pam Tillis

SEE PAGE 34

OCTOBER 7, 1995

Goo Goo Dolls Get A 'Name' WB Trio Splashes With Surprise Hit

■ BY CARRIE BORZILLO

LOS ANGELES—When Johnny Rzeznik, the guitarist of the Goo Goo Dolls, reflects on his band's nine years of relentless touring and recording, he's not bitter.

Rather, the singer, who is basking in the glow of a No. 1 Modern Rock track hit with "Name," says it's a blessing in disguise that the road to success has been long and winding.

"I've been forced to be a patient person," says the 29-year-old singer of the Buffalo, N.Y.-based trio. "If it would have happened when I was 19, when I started the band, probably would've been dead. The best times have been since we started touring for this album."

The Goo Goo Dolls have a solid base with fans and at album rock from

their four previous albums, a few singles, and years of touring with such acts as the Replacements and Soul Asylum. However, with only the band's latest album, "A Boy Named Goo," that the threesome found success. The album was issued March 14 worldwide on Warner Bros./Metal Blade (Music To My Ears, Billboard, Feb. 13).

The album topped the Heatseekers chart on Sept. 23 and moves 14 spots to No. 60 with a debut week on the Billboard 200, where it shows a 23% sales increase.

The Goo Goo Dolls became Heatseekers Impact Artists when "A Boy Named Goo" broke into the top half of the Billboard 200 on Saturday (Continued on page 117)

Billboard TV Show Lands Top Artists

NEW YORK—Three of this year's hottest stars and one perennial giant are among the early slate of artists confirmed to perform at the 1995 Billboard Music Awards.

TLC, Hootie & the Blowfish, Shania Twain, and Michael Bolton have accepted invitations to perform on the show, which will be broadcast Dec. 6 on Fox from the historic New York Coliseum. (Continued on page 119)

**COUNTRY
MUSIC**

SEE PAGE 38

What's Inside
the new album by
Joan Armatrading

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ADVERTISING

A black and white photograph of a man sitting on a bench in a park at night. He is wearing a dark jacket and jeans, and has his hands clasped in his lap. The background features a city skyline with several lit-up skyscrapers and streetlights. The overall atmosphere is moody and contemplative.

DWIGHT YOAKAM